TWENTY-EIGHT PAGES.

THE NEW YORK DRAMATIC MIRROR

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ALICE LLOYD.

THE MATINEE GIRL

TO see Mary Shaw on the stage is always to enjoy a lesson in acting. One always knows that that admirable actress is getting out of a role all the meat there is in it, and one sits back comfortably and hopes that his mental digestive apparatus is in order for proper digestion.

That is the reason that Mrs. Warren's Profession is being more largely attended than was expected, for the argument that the girl who must drudge endlessly for her crust and roof is liable to listen to the portly Lothario who whispers that there is a short cut out of those conditions is not as startlingly new, as the Shawites assert. The play is no more daring than Man and Superman, no wittier than You Never Can Tell, nor is it so finely balanced as Candida. The play is not the apex of Shawism.

But in this instance the last Shaw verified the prediction that the last shall be first. We went rather to see Mary Shaw than to hear Bernard Shaw. We wanted to see her act rather than to hear him harangue.

Miss Shaw's make-up suggested the manageress of a private hotel for Babylonish ends. Her mouth was made to look coarse and defiant, her eyes to hold the record of many memoried sins. Her fashionable gowning, with the radical note of the sartorial extremist in it, was that of the shameless voluptuary. Her walk was one of bravado, her manner one of complaisance with herself and the world, her own world of the private hotel for private aims.

The best acting of the evening was the scene in which she confesses her manner of life to her daughter, confesses and eloquently justifies it on the score of the inescapable poverty of her youth. I looked around nervously during this long speech, so excellently read and running the gamut from coarse rage through abject pleading to smug self-congratulation.

It was the black drop of poisonous logic of the play. Given a young girl who hated her poverty and looked down the long road of increasing drudgery. Given a conscienceless pursuer with the art of experience. If that young girl heard that speech so convincingly read by Mary Shaw the chances of the conscienceless pursuer were a hundred per cent. better than before. For some of the grizzled wise heads in the audience the apology for Mrs. Warren's Profession was an attack upon the social, economical conditions of the day. But to the little maid, with the voice of the tempter in her ear, it was a personal argument strengthening that other to which she had been reluctantly listening.

If there hadn't been a Vivie, and for the proprietresses of the maisons of Mrs. Warren's kind there are seldom any Vivies, Mrs. Warren would not have felt one slightest qualm or regret as to her profession.

It is Mary Shaw's playing, supplemented by the lean hypocrisy of John Findlay as the rector, and the delightful boyishness of Walter Thomas as the rector's son, that we will remember when we have forgotten Bernard Shaw's sparkling lines and radical philosophy.

Mrs. Marah Ellis Ryan, the author of "Told in the Hills," and who from that tale made the play, Genessee of the Hills, began writing of the Indians because she thought them a picturesque people who made good "copy." Her study of them has made of her a second Helen Hunt.

That prettily bound new book of hers, which has seemed to bring the sands and the sunshine of the great Western stretches to our pebble smooth and sneeringly smug New York, discloses a sympathy with the Indian view that the education the Great Father at Washington forces upon the red men is as superfluous as unwelcome.

The book is "Indian Love Letters," and she makes the writer of the love letters, an educated Indian who has reverted to the religion and the customs of his people, voice the plea of the red man against an enforced English education.

"The cities of the mesas have no books, and have never felt the need of them. Why should they read of the American life they live apart from? Suppose all your books, dear lady, dealt with an unknown land in the heart of Africa, would their contents seem vital to you?

"These people are content without that other world knowledge. The women grind the meal, the men weave and embroider their ceremonial garb and look after the herds, and all are gentle, courteous, and happier than any people I have ever seen.

"The pottery maker and her son are bitter over the wasted years when she needed him, and he was lassooed like a wild, stray colt and taken to the white man's school. The daughter of her sister was also taken. The child was pretty. She is not so pretty now, and she shed tears and her mother beat her when she came back to the mesa ashamed. The Hopi mother guards closely her girls in her own home, but when the Great Powers combine to take the girl into a new life that is all strange and new, and she is afraid at every turn of the dominating, masterful white, how could the poor mother guard her girl there, or how could she understand the influences not known on the mesa, or feel sympathy when the girl came back ashamed?

"It is so everywhere. The educated Indian is barred out from his own people by a smattering of book learning, which the chiefs see is to sooner or later divide them into Mission Indians and pagan Indians. I would help for harmony, but one Indian missionary spoke to them of my wisdom, and my ability, and from that day it could not be possible for me to be trusted by the conservatives of my tribe. I was barred out—with smiles and all courtesy—but I am barred out."

The hopeless love of an Indian for a white girl and the devoted and jealous love of an Indian girl for him set forth in this book is not a novel theme, but Mrs. Ryan has handled it with exquisite imagery and a poignant humanity.

The Indian dying, writes his dreams: "When one knows that the Big Darkness is coming soon he grows like a little child in the hours of the long nights—and the dawn is the glory of promise.

"And sometimes there would perhaps be storms in our Eden—and then—the thought is sweet!—I would come close and shelter you.

"And always under the star's light, or the storm's anger—I would be your sentinel."

This week Mrs. Frances Hodgson Burnett sails from the other side, bringing with her, as usual, her personal stage director, Frederick Stanley. When Mrs. Burnett is putting on a play Mr. Stanley is always there to assist.

The little bird that chatters of the purpose of Mrs. Burnett's visit says that it is to arrange for the production of her play, Judith, in which Cecilia Loftus, whom they have been calling Cissy again since she dropped back into the music hall, has bought. Of course, Miss Loftus will star in it. There will be no imitations. Mrs. Burnett is inexorable on that point. Judith is an Irish girl, with the bubbling nature, the glinting wit, the warm heart and the uncertain temper of her race. There are, the bird twitters, some novel situations, and there will certainly be plenty of elemental human nature in everything that Mrs. Burnett writes.

Actors have been studying a stratum of human nature at the murder trial just closing in the big red brick building, sister structure to its neighbor, the Tombs.

J. E. Dodson sat at the end of the counsel table looking so distinguished and entirely in his element that court room attaches and visitors asked the name of the new lawyer for the defence, and a few long-memoried persons said: "Doddie has completed the cycle. He started life as a barrister, and he has swung round to the starting point."

Edmund Breese was there several days, studying the judge so thoroughly from the hem of his robe to his brown forelock, that I was convinced that his first starring vehicle—for there are many lesser stars than Edmund Breese—would be built around the character of a Justice of the Court of Special Sessions. But latterly he addressed himself with a so much frowning earnestness to the chief counsel for the defense that I was equally convinced that the play would be constructed about the character of a great criminal lawyer.

Louis Mann was there, leaning forward against the counsel table, with his wonderfully expressive hands clasped upon its edge and his nervous glance absorbing every trick of gesture, his sensitive ear every varied inflection of witness or prosecutor, judge, or defender.

Henry Miller was there, a very central figure of distinction, for Mr. Miller has the sort of dominating personality that marks him in a crowd. And there went about the big, yellow walled court room a rumor that classic old Daly's Theatre was to have Henry Miller as its master next season, and every one whispered back that the late Augustin Daly, could he send a message from behind the eternal scenes, would say: "It is meet. I have waited long here in Elysia to learn who should rescue the banner and restore the old standard of my ideals."

Lulu Glaser says she took up the Aero Club for a little while to see whether she could not act without an orchestra. She concluded that she could. Her audiences were not unanimous upon that point. Comedy without music demands finesse, and her most extravagant admirer never invested Miss Glaser with subtlety. Her curious walk and double entendre smile that supplement a rollicking song are *outre* in lack-melody comedy. I would cross a State to see Miss Glaser prance and hear her laugh in Dolly Varden. I would even go to Brooklyn to see her in The Madcap Princess, but I wouldn't cross my feet to see her in The Aero Club, nor any other comedy without the music that is to Miss Glaser's personality what sauce piquant is to meat.

Rose Stahl, sitting modestly at the back of a box as the guest of honor at Weber's where Cissy Loftus was giving imitations of Patricia O'Brien as she saw her, was importuned to sit at the front of the box.

By way of reply, Miss Stahl shrank still further back among the curtains and shook her head.

"Come on, Rose," urged James Forbes, the author of The Chorus Lady.

"No, no."

"Why not?"

"Because I'm tired of living up to my lithograph."

THE MATINEE GIRL.

ACTOR WINS WILL CONTEST.

J. F. H. McDonough, a singer with Madam Butterfly, by the decision of the Vermont courts has fallen heir to $8,000 through the will of Mrs. Susanna Russell. The will had been under litigation for two years.

NEWPORT NEWS THEATRE DESTROYED.

Barton's Theatre, Newport News, Va., was destroyed by fire on March 12. The theatre was a frame structure and was very old.

THE MIRROR CENSORED.

A Page from the Christmas Number After a Visit to Russia.

Below is produced a page of the Christmas MIRROR as it looks after passing under the ink roller of the Russian press censor. Several copies of this number went into Russia, but L. Lodian, author of the article, "The Theatre in Russia," was interested in learning which parts of his account would attract the unfavorable attention of the censor, so he sent a copy, with some editorial changes marked, to a friend whom he knew would report results. His curiosity was satisfied by the receipt of this page. The ink roller, apparently coated with a mixture of soot, sand and grease, has obliterated several long paragraphs of Mr. Lodian's article so thoroughly that the other side of the page is also besmirched. THE MIRROR has suffered a worse fate than befel *Life* a few years ago, when an apparently harmless cartoon, relating to the siege of Port Arthur, was blacked out of every copy of that journal entering Russia.

In the case of THE MIRROR article some statements made by Mr. Lodian would naturally prove objectionable to an anti-muckraking officialdom. Following are the paragraphs of which the censor disapproves:

On the other hand, though, Russian middle classes and the submerged tenth prefer the native-made pieces because "they know no better." As if they had not woes enough in this world by day, they have a penchant for seeing their woes repeated on the boards by night. . . .

Unfortunately, the most popular of the Russian dramatic pieces, Life for the Czar, has only had a tendency to more deeply enslave an ignorant—yet hospitable—populace to autocracy and officialism. The whole band of Czars for the last two centuries has been a pretty rotten crowd—utterly worthless to the country or to humanity. Still, one or two of them might have been of some service to a certain class, earning an "honest penny" as a Bowery cadet or a Paris "souteneur," or (as has already happened) of furnishing acceptable material for testing the effects of explosives on. Of course there has never been any handicap placed by the censor upon this particular play for the immolation of the Czar in which a young man sacrifices his own life protecting a worthless Czar. Hence its half natural, half artificial "popularity."

The censor is, of course, the bugbear of the Russian dramatist, expurgating the most rational words, like "freedom," "liberty," "dynamite," "revolution," "insurrection," etc.—all words which might "tend to perturb the public tranquility," i. e., make the people think. A "simple" scene in a drama which showed a peasant throwing a bomb under a Russian nabob's chair (said nabob being uncommonly mistakable for the present Czar) not alone brought upon the projector the censor's disapproval, but caused his arrest and immediate dispatch the Cyprian way—I mean, the Siberian way. He turned out later to be not a dramatist at all, but a scheming mining promoter who wished to reach, at Government expense, some mines he owned in Eastern Siberia, a $2,000 trip, and he put up this job with the censor, "allowing" the censor $1,000 of the money for his own pocket. For the party was sent on his long journey as a "particularly dangerous" character, with special military escort—just what he wanted for safety when passing through the half-savage northern Asiatic tribes.

If a rich Russian official builds a palace he takes care to install a private theatre therein, with an "ikon" (saint's image) in one corner. They both set to work with a vim to swindle the public exchequer for years for the maintenance of both. As the theatre costs by far the most to maintain, the Russian also has to use his wits to meet the increased outlay, so he applies the screws to the peasantry around, increases the taxation, reports he is "unable to collect anything," and winds up with either being found out and given a better billet or (as we read about once a week) "plugged" by an inconsiderate revolutionist or bombist.

Arriving at or departing from a town or townlet the player has to get his passport "vised" and receive a permit to give the merest bit of a play or musical function. For the officials keep zealously on the lookout for political reunions under the guise of amusement, well knowing that all cases that they discover will lead to promotion. The local chief of police is always there himself. Some of them I have got into conversation with and found them now and then singularly well instructed, speaking four or five languages fluently (and of the foreign languages) particularly well did they converse in French. So, as this was my first visit to Russia from America, and being able to talk their idiom only strugglingly, the conversation went on in French. Surprised that such well educated persons should be in such poor out of the way places, on 50 rubles a month salaries (and all they could honestly steal), a little side inquiry enabled me to learn that they were delinquents whose "sense of touch" had been too strong for them in the bigger towns and cities, and they had been sent to remote places for the benefit of society. Or they would be ex-politicals who had become police agents and were now spying on others—the poor strolling "artisti" among them.

ALICE LLOYD.

Alice Lloyd, whose picture appears on the front page this week, arrived in New York a few weeks ago to fill an engagement with Percy G. Williams. She opened at the Colonial in this city as one of the ordinary numbers of a good bill, but her success was so immediate and emphatic that Manager Williams made her his headliner during the second week of her engagement, and she will continue in that position during her American tour. It is seldom that an artist coming here from England, as Miss Lloyd did, without preliminary booming, achieves such an instantaneous success, which in this case is fully deserved, for a daintier, more winsome comedienne has seldom stepped before the footlights in this country. Among the songs in Miss Lloyd's repertoire that have scored are "Never Introduce Your Bloke to Your Lady Friend," which she sings with rare charm; "Who Are You Getting At, Eh?" "Young Men Lodgers," "May, May, May," and "The Tourist and the Maid." Miss Lloyd has been re-engaged by Mr. Williams for an additional six weeks, her dates in England having been postponed to allow her to accept his very liberal offer.

A MATTER OF PRECEDENCE.

Theodore Kremer started rehearsals of P. H. Sullivan's latest production, The Outlaw's Christmas, on Monday, March 11. Everything moved along nicely until the third rehearsal, when the female members of the company discovered that they were the principals of a bathing scene in a tank of water immediately after a horse had swum across it. Mr. Kremer was at once the center of many firm protests, and strenuous objections against going into the water after a horse were offered. Finally, after an hour's argument, the playwright graciously receded from his position, and changed the lines in the play so that the ladies will precede the quadruped in their bathing scene.

T. M. A. CONVENTION.

St. Louis has been selected by the Grand Lodge of the Theatrical Mechanical Association for the annual convention of the organization, July 8 to 13, inclusive. A large number of delegates will attend from every city in the United States and Canada. One of the principal features to be taken up at the convention will be the admittance of a ladies' auxiliary, to be known as "The Thespian Sisters." This movement has been advocated by a great many Western lodges of the association. It is expected that all of the fifty-two cities represented at the convention will favor this movement.

FUNERAL OF JOHN J. CONNELLY.

The funeral of John J. Connelly, the actor who lost his life in the hotel fire in Chester, Pa., on March 2, was held in the Church of St. Philip de Neri, Gloucester City, N. J., on March 7. The Rev. Father Trainor sung solemn high mass, assisted by Fathers Bradley and Smith. Mr. Connelly was a member of the Vanity Fair company and also of the Philadelphia and Pittsburgh Mechanical and Theatrical Associations.

EAST CHICAGO THEATRE BURNS.

The Todd Opera House in East Chicago was destroyed by fire on March 10. The loss was $75,000, divided among ten firms.

THE MIRROR CENSORED.

AT THE THEATRES

To be reviewed next week:

NOVELLI IN REPERTOIRE.....Lyric
THE SILVER BOX.....Empire
PARTED ON HER BRIDAL TOUR....American

New York—The Spoilers.

Play, in four acts, by Rex Beach and James MacArthur. Produced March 11. (Daniel Frohman, manager.)

Roy Glenister	Ralph Stuart
Joe Dextry	George Osbourne
Alexander McNamara	Campbell Gollan
Wilton Struve	Edmund Elton
Arthur Stillman	Dudley Farnworth
Bill Wheaton	Louis Delmore
Count Henri Guillame Du Sparc	Axel Brunn
Drury Chester	Harry Burkhardt
Toby	W. F. Ryan
Peyton Jones	Walter Dickinson
Algernon	R. F. Sullivan
Captain Stephens	Del De Louis
First Officer	Emerson Mack
Slap Jack Simms	George K. Henery
Cassair Charley	Frank Russell
Mexico Mullins	Charles Kennedy
A Gambler	Francis Brandon
Ship's Doctor	Richard Walter
A Stowaway (afterward Algy)	R. F. Sullivan
The "Professor"	Franklin Pierce
Shorty	H. B. Charles
Deputy	S. F. Richards
Sailor	Harry Clinton
Captain, U. S. Regulars	R. F. Williams
Soldier	S. A. Moseley
Miner	Powers McKee
Passenger	Delmar Blair
Helen Chester	Evelyn Vaughan
Cherry Malotte	Harriet Worthington
The "Duchess"	Gladys Hanson
"Her Highness"	Alice Murrell

The trouble with this dramatization is that the dramatists have attempted to crush all of the novel into four acts of play. The result is a confusing jumble of melodramatic incidents moving along two lines of interest. The main purpose of the play, as of the novel, appears to be an exposition of a perversion of the law by venal judges and unprincipled promoters with politically influential backing. The love story is of less importance to the plot than to the development of character. More experienced playwrights would have made better use of the same material, though as the play stands the climaxes are theatrically effective and some of the situations have the proper element of suspense. As a whole, the play is artificial and crude. The sentiment, the heroics and the villainy are calculated to appeal to the gallery, and such incidents as the last-moment arrival of the decent lawyer with a restraining order are too much of a strain on the credulity.

The first act takes place on board a steamer bound from Unalaska to Nome, with a party of gold seekers. Roy Glenister and Joe Dextry, two mine owners, assist Helen Chester to escape from a quarantined steamer and hide her on board of their boat, not knowing that the girl is bearing mysterious papers that will bring about the loss of their mine. Glenister, being of a savage disposition, makes love to her and then falls in love with her.

Act II occurs at the office of the district attorney in Nome. Glenister and Dextry have been ousted from their mine, the "Midas" and McNamara, known as the "Czar of Dakota," has been made receiver of the property, through the instrumentality of Judge Stillman, Helen's uncle, and the mysterious papers brought by the young woman. For love of her, Glenister agrees to try to regain his claim by process of law, but discovers that the law, consisting of McNamara, the judge and the district attorney, Struve, is against him. His own lawyer, Bill Wheaton, posts off to San Francisco to try what the courts there will do. Glenister learns that Helen has brought the papers that caused his trouble. He decides that she has tricked him, and his savage nature again asserts itself. He sets out to kill McNamara off hand, and they have an exciting wrestling match for the possession of a revolver, in which McNamara suffers a broken arm and faints into the sound arms of Helen, who arrives in time to witness the finish of the struggle. In this act the audience learns that McNamara intends to marry Helen and that a well-known gambler, "Bronco Kid," is Helen's long lost brother Drury, whom she has come north to seek.

The third act is laid at the "Bronco Kid's" gambling saloon and dance hall some time later. The miners have become tired of McNamara's dominance and have decided to hang him in spite of his having the backing of regular soldiers and a horde of hired deputies. Drury Chester hears that Glenister has been spreading stories detrimental to Helen's reputation, and believes them, even though they proceed from McNamara. He decides to ruin Glenister, who drops in for a game and cleans up the crap and roulette banks. He provides a false faro box, persuades Glenister's discarded sweetheart to be casekeeper, and wins everything from the young miner. But the casekeeper, Cherry Malotte, gives the game away, and Helen, hidden in an alcove, recognises Drury. Glenister takes back his money and joins the vigilants with a rope for McNamara. McNamara and Judge Stillman take refuge in Drury's saloon, and Helen persuades Glenister to save them from the mob. Helen has now learned for the first time that the papers she brought were the cause of all the trouble. District Attorney Struve agrees to give them to her if she will accompany him to a hotel to get them.

The first scene of Act IV takes place at this hotel. Struve, drunk as usual, attempts to kiss Helen without giving up the papers, and in the struggle that follows she grabs the blue envelope containing the documents, smashes the lamp with a chair and jumps out of a window into the snowy night. The last scene occurs at the Midas mine. Glenister and his miner friends are surrounded by soldiers and arrested at the orders of McNamara and Judge Stillman. But as they are about to be led away Bill Wheaton arrives in a sleigh from San Francisco with an order for the arrest of McNamara and Stillman. Then comes Helen with the papers, which, she says, contain evidence to convict the villains. Glenister nobly destroys them for the sake of her love for her uncle, and the curtain falls with an understanding rapidly approaching.

Ralph Stuart makes a manly hero of Glenister and endows the character with human attributes and at the same time he is able to make a strong appeal to the gallery in the old melodramatic fashion. He is a sincere and energetic actor of such roles. Harry Burkhardt is also successful in his impersonation of Drury Chester, the gambler, though his methods are calculated to make the stronger impression upon the lower part of the house. His efforts succeed in making convincing a role that might easily become artificial and theatric. Campbell Gollan plays McNamara rather too much along the lines of ordinary melodrama, giving the impression of being a villain for the sake of villany rather than for self-preservation. George Osbourne is very good in the comedy role of Dextry, and George K. Henery as Slap Jack Simms is a close second in a broader comedy part. Edmund Elton as Struve gives a clever performance, Louis Delmore is good as Wheaton and Axel Brunn adequately fills the role of a questionable French Count. Dudley Farnsworth is colorless as Judge Stillman.

The women characters are rather lightly drawn and none are particularly well played. Evelyn Vaughan as Helen Chester acts in a hard and uncompromising manner and fails to arouse the sympathy due the character. Harriet Worthington does not take full advantage of the opportunities offered by the role of Cherry Malotte. Gladys Hanson as the "Duchess," and Alice Murrell as "Her Highness" are adequate to small roles.

The setting and stage management are satisfactory, though it is improbable that a calendar advertising steamship routes to Cuba would be found in a Nome law office, or that sunlight would so quickly follow darkness on Christmas Day within the Arctic Circle.

Bijou—Hedda Gabler.

Alla Nazimova began her second engagement at the Bijou in Hedda Gabler on March 11. There were three new members of the cast, all of whom acted their parts with marked understanding. They were Guy Standing as Judge Brack, William B. Mack as George Tesman and Florence Kahn as Mrs. Elvsted. Guy Standing's Brack will undoubtedly improve as he gets more used to the part, but it already shows considerable force and saturnine humor. As yet, however, it lacks the subtlety which gives the figure peculiar interest. William B. Mack's impersonation of Tesman is well known in connection with Mrs. Fiske's production. Florence Kahn as Mrs. Elvsted showed a distinct emotional power, and in the scene where Hedda tells her she would like to burn off her hair her fear of her old school companion was admirably simulated. A word should be said for John Blair's performance of Ellert Lovborg, which has steadily improved until now it is one of the best pieces of acting to be seen in New York. His scene with Hedda and Mrs. Elvsted after the loss of his manuscript was startling in its intensity. His facial expression is remarkable, and the hunted, despairing tone in his voice remains with one long after the curtain has fallen.

Manhattan—Mrs. Warren's Profession.

Play, in four acts, by George Bernard Shaw. Revived March 9. (Gumpertz Amusement Company, managers.)

Sir George Crofts	E. J. Ratcliffe
Mr. Praed	Dodson Mitchell
Rev. Samuel Gardner	John Findlay
Frank Gardner	Walter Thomas
Mrs. Warren	Mary Shaw
Miss Vivie Warren	Catherine Countiss

The revival of Shaw's once forbidden play attracted very little attention as compared with the excitement attending the single memorable performance at the Garrick last season. The attendance Saturday was large, but on Monday night the house was barely two-thirds filled, and the ticket speculators found their occupation unprofitable. The production is the same as that used by Arnold Daly, even to the bright red roses growing on the grape vine over the rectory porch. Two members of the company are the same. The play is just as tiresome.

Mary Shaw repeats her clever performance of the principal role, but she dresses in gray instead of red this time. John Findlay is also excellent in his impersonation of the reprobate clergyman. Catherine Countiss is rather unsatisfactory as Vivie, acting the character so obviously as to destroy the small amount of sincerity the author wrote into it. Walter Thomas gives an intelligent, satisfying performance of Frank Gardner. E. J. Ratcliffe seems to have caught the salient points of the character of Sir George Crofts, but his methods of acting are too broad and too conventional. Dodson Mitchell makes Praed something of a fool, but is to be praised for preventing the character from appearing a prig.

Fifth Avenue—The Pit.

A stock production of a play like The Pit is a big undertaking, but the clever players of the Keith and Proctor company faced it and scored a decided hit last week. Under the able stage direction of Priestley Morrison, the five big acts were run off almost as smoothly as though the play had been put on for a run. The second scene in the fourth act, showing the "Pit," with its great crowd of supers, was especially well handled and reflected great credit upon Mr. Morrison, who had a big task on his hands. The original scenery and effects were used with excellent results.

To Alphonz Ethier was intrusted the part of Curtis Jadwyn, and in it he scored an emphatic success. He has a way of reserving his force for the stronger scenes, and in this case rose to the occasion superbly. Henrietta Brown as Laura Dearborn had several good opportunities, of which she took full advantage. James A. Bliss as Samuel Grety gave a good, even performance of a commonplace part. Samuel Hardy as Sheldon Corthell, George D. McIntyre as Charles Cresseler, Eugene Shakespeare as Landry Court, Herman Hirshberg as Gerardy and Emelie Melville as Mrs. Wessels, were also uncommonly good.

The large cast included Harold Davis, Lloyd Farley, Linden Anthony, Eddie Montgomery, William Hoerman, Lorena Atwood, Fannie Marinoff, Dorothea Sadlier, Georgia Earle, Julia Neville, Rose Parno, Gertrude Ayerly, Richard Beale, Kenton Borne, Louis Prayer, Walter Cathcart, Sidney Frank, William White, John Williams, Roy McCall, Frank Benton, Albert Strong, Willis Johns, Ronald Guyer, John Tiernan, Frank Reynolds, C. M. Le Viness, Harry McAuliffe, Ralph Walden, James F. Ayers, Robert Athon, Wilson Melrose, Ernest Anderson, William Herbert, Walter Campau, Louis Bolte, Harvey Beatty, Edgar Loney, Harry Reilly, Karl Zimmerman and Howard Dorsey. Leonard Kane and Florence Saunders appeared in the olio. This week's attraction is Raffles, preceded by a short version of Peer Gynt, with Warner Oland and Hilda England in the leading roles.

Harlem Opera House—The Village Postmaster

The Village Postmaster, by Alice Ives and Jerome H. Eddy, which has had a very prosperous career on the road for several seasons, gave the hard worked members of the stock company a chance to enjoy a comparatively easy time last week. It is not a difficult play to act, but is none the less pleasing on that account, and the patrons seemed to enjoy it thoroughly. Peter Lang was the Postmaster, and he put a great deal of earnestness into his work. Louise Randolph as Miranda Huggins gave a sympathetic performance, in spite of the fact that she has played a great many adventuresses this season. William Norton as Ben Deane, the village lawyer and politician, scored heavily. Paul McAllister was happily cast as the minister's son and played his love scenes excellently. Edna West as the coquette was very charming in appearance and played with skill. Mathilde Deshon was amusing, and her quotations caused several hearty laughs. Dudley Hawley made a hit with the youngsters by his simulation of precocity. Dorothy Rossmore, who can always be depended upon to give a good account of herself, scored as Mary Barden, and Agnes Scott was an amusing servant. Good character work was done by George Howell, Riley Chamberlin, George Manning, Martin J. Faust, Robert Hill, Belle Theadore, Rose Bell and James Husbands. Nora Kelly and Mozarto entertained between the acts. This week's attraction is The Love Letter.

Irving Place—The Cricket.

Die Grille (The Cricket), by Charlotte Birch-Pfeiffer, was presented on March 11 for one performance. The principal characters were played by Adolf Winds, Emil Reiter, Milli Reimann, Georgine Veuendorff and Marie Klerschner. Marie Stuart was given on March 12, and on Wednesday night and Saturday afternoon Charlotte Birch-Pfeiffer's dramatization of "Jane Eyre," called Die Waise von Lowood, was presented. Die Doppel Ehe was the bill Thursday, Friday and Saturday evenings. A special performance at half prices of Marie Stuart was given Saturday morning.

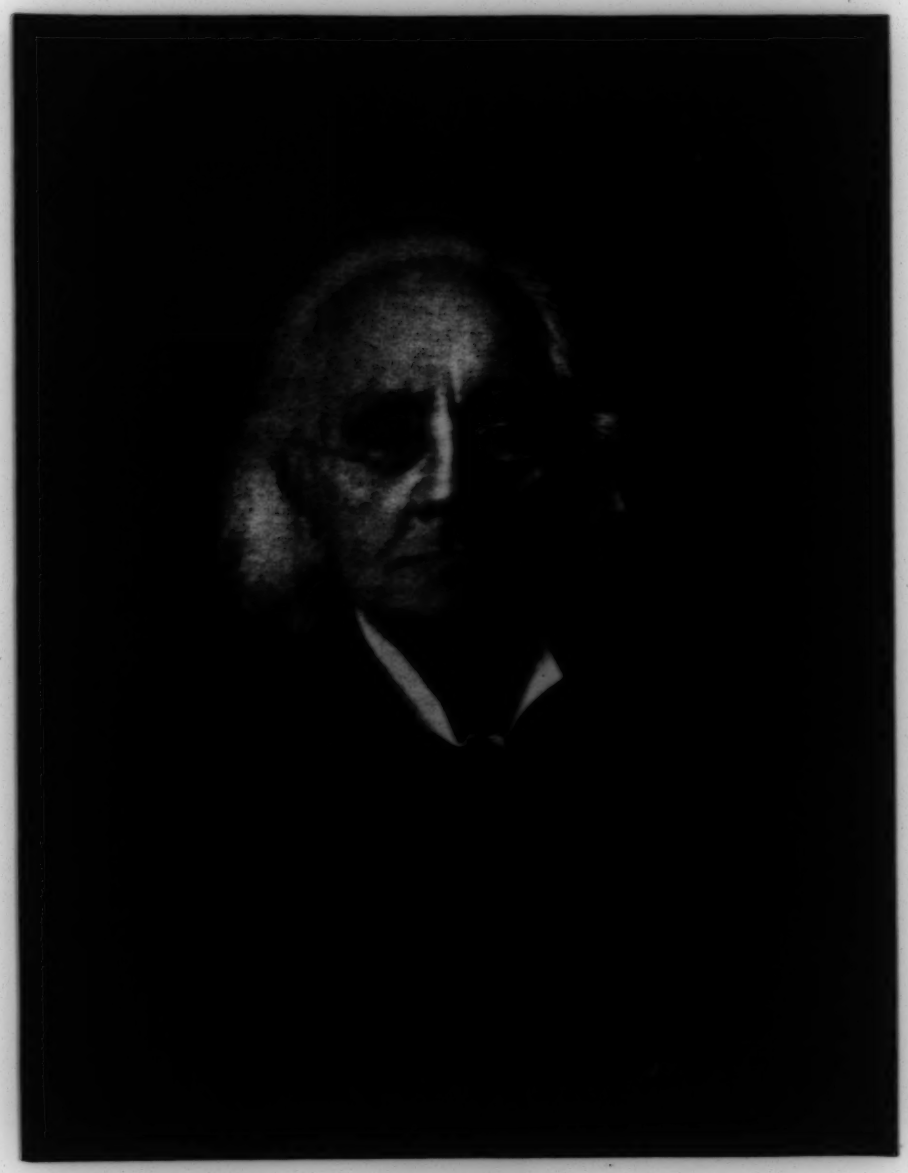

Photo Shipler, Salt Lake City. JOHN CARTER.

At Other Playhouses.

LYRIC.—Sothern and Marlowe ended their successful engagement here on March 16. This week Ermete Novelli will appear in the following repertoire: Monday, Papa Lebonnard; Tuesday, King Lear; Wednesday night and Saturday matinee, Shylock; Thursday, Louis XI; Friday, La Morte Civile (The Outlaw); Saturday night, Il Bubero Benefico (The Good Natured Bear).

NEW AMSTERDAM.—Richard Mansfield will appear this week in the following repertoire: Monday, The Scarlet Letter; Tuesday and Friday, Beau Brummel; Wednesday and Saturday nights, A Parisian Romance; Thursday, Dr. Jekyll and Mr. Hyde; Saturday matinee, Peer Gynt.

THALIA.—Young Buffalo, King of the Wild West, was enthusiastically received by the audience here last week. This week, A Man's Broken Promise.

FOURTEENTH STREET.—Tom, Dick and Harry pleased the audience here last week. This week, Eugenie Blair in The Woman in the Case.

WEST END.—Hap Ward in Not Yet, but Soon, drew good houses here last week. This week, In Old Kentucky.

AMERICAN.—Flake O'Hara in Mr. Blarney from Ireland pleased large houses here last week. This week, Parted on Her Bridal Tour.

STAR.—Happy Hooligan's Trip Around the World was a success here last week. This week, Old Isaacs from the Bowery.

GRAND OPERA HOUSE.—Francis Wilson in The Mountain Climber drew good houses last week. This week, George Washington, Jr.

YORKVILLE.—His Last Dollar drew large houses here last week. This week, Kellar.

THIRD AVENUE.—The Master Workman pleased large audiences here last week. This week, Woman Against Woman.

METROPOLIS.—Bedford's Hope proved very popular at this theatre last week. This week, His Last Dollar.

LINCOLN SQUARE.—Charley's Aunt closed a successful three weeks' engagement here on March 16. This week, The Holy City.

GARDEN.—Ben Greet and his company presented Macbeth in Elizabethan style last week. This week, As You Like It and Julius Cæsar will be the plays, the former to be given with scenery.

THE OLDEST OF ACTORS.

John Carter, on the Stage Eighty-two Years, Still Vigorous and Playing at Eighty-seven.

John Carter is to-day the oldest actor on the English-speaking stage, being eighty-seven years of age and still active, playing during the present season the part of Bigland with Creston Clarke in The Ragged Messenger. He was born in England in 1820 and made his début when five years old. Thus he has been on the stage for eighty-two years, forty of which were spent in London. Young Carter made the first trip ever made by a railroad train, being a passenger on George Stephenson's locomotive, "The Rocket," on its first trip from Stockton to Darlington, England. A fine portrait of this remarkable old actor appears on this page.

"I wasn't much interested in the great invention that has revolutionized the commerce of the world," said Mr. Carter. "The thing that fascinated me was the fireman as he threw coal into the furnace." Mr. Carter remembers that the Duke of Wellington was a passenger on the train. Other guests were Sir Robert Peel, Lord John Russell, Lord Brougham and others whose names are written on pages of British history.

As a boy of seventeen Mr. Carter was present at Queen Victoria's coronation. William Charles Macready, acknowledged at the zenith of his fame to be the greatest tragedian of his time, retired from the stage more than half a century ago. It is more than thirty years since he passed to his reward. In the prime of his young manhood, Mr. Carter played Francois to Macready's Richelieu. It is nearly three-quarters of a century since Edmund Kean, who left the impress of his art for all time upon the theatrical world, made his first exit from life's stage. Mr. Carter remembers him well.

"Edmund Kean," he said, "God made him, the same as God made Burns and Shakespeare, and all true geniuses. He was the grandest actor the world has ever known, or ever, in my judgment, will know."

Mr. Carter also supported Junius Brutus Booth and Charlotte Cushman. For twenty-two years he was a member of the Lyceum Theatre company in London. While there he supported Charles Dillon, Edmund Falconer, H. L. Bateman and Henry Irving.

It is interesting to know that Mr. Carter is the first actor who ever appeared in the role of Uncle Tom, the black hero of Mrs. Stowe's book. He tells the story thus:

"Shortly after the Stowe book was published the Mayor of Wolverhampton, in Staffordshire, was in this country. He secured a copy of the book and read it during his voyage home. So impressed was he with its dramatic possibilities that he prepared a crude sort of dramatization. I was then a member of a negro minstrel company, and did a song and dance. The Mayor, whose name now escapes me, came to me and asked if I would play the part of Uncle Tom. I consented, and so the play was put on.

"I never at that time had been in America, and I don't believe I had seen more than a half dozen negroes in my entire life. I'm afraid the performance I gave was not a very faithful portraiture of the aged negro, but the people seemed to like it. After that many dramatizations of 'Uncle Tom's Cabin' were written and produced in England, but I was the original Uncle Tom. I played it long before it was played in this country."

Mr. Carter first came to America with Henry Irving during that great actor's first visit to America, playing Walter in The Hunchback, the Postmaster in The Lyon's Mail, Tubal in The Merchant of Venice, Verges in Much Ado About Nothing, and Mr. Perker in Jungle. He spoke the first line in The Bells when Irving was first seen in that play in this country. Other plays in which he appeared were Bellhegar, Peep o' Day, Charles I, Eugene Aram, Phillips, Richelieu, Hamlet, Romeo and Juliet and Othello.

Mr. Carter comes of a long lived family, his father having died at the age of 106 and an uncle, who was by no means an abstemious person, at ninety-eight. Mr. Carter, who has supported Edmund Kean, Charles Macready, the Booths, father and son, Charlotte Cushman and Henry Irving, says that he will never leave the stage until he begins to feel old. From all appearances this seems to be in the distant future, and there is no reason why Mr. Carter should not beat his father's record and live well into the middle of the century.

CUES.

George Graves, who made a personal hit here in The Little Michus, returned to London last Wednesday, March 13.

Amy Ricard has been engaged for one of the principal roles in The Girl in White.

Eugene Presbrey's dramatization of Sir Gilbert Parker's novel, "The Right of Way," will be produced early next Autumn.

Pearl Havlin and Walter Wilson, members of the Wild Nell, Child of the Regiment company, were married in St. Louis on March 6. Mrs. Wilson is a niece of John Havlin, the theatrical manager, and her husband is leading man of the company.

Salome will be presented at the Irving Place Theatre on March 21, in connection with Zum Einsiedler, a new comedy by Benno Jacobson.

Virginia Levick, of In the Swim company, and James Marsilles, a vaudeville performer, were married in New York City on March 10.

Lawrence Grossmith, Henry V. Donnelly, Van Rensselaer Wheeler, Augusta Glose, Edna Wallace Hopper and Fuji-Ko are included in the company to play The White Chrysanthemum.

Irene Crawford Moore, daughter of the late Captain Crawford Moore, made her début as an actress in The Holy City at the Lincoln Square Theatre last night.

Winchell Smith will sail for Europe this week to stage Brewster's Millions and The Road to Yesterday in London. He will also read two plays for the Shuberts, collaborate with William Gillette in writing a comedy and complete Love or Money, which is to open at Daly's Theatre next Fall.

Walter M. Ebel, leading man of the Chauncey-Keiffer Stock company, and Bessie Virginia Fairfax, also a member of the company, were married at Port Jervis, N. Y., on March 3. The ceremony was performed by the Rev. Wesley Martin, of the Methodist Episcopal Church.

Ernest Latimore Hickok, of the firm of Latimore and Leigh, managers of the Myrkle-Harder Stock company, and Jeanette Marie Garrett, of Quincy, Ill., were married in that city on March 1. The ceremony was performed by the Rev. E. M. Clingan, of the Presbyterian Church.

Charles E. Eldridge will join the Baker Theatre Stock company at Rochester, N. Y., on March 25.

Fifty Miles from Boston will be produced at the Court Square Theatre, Springfield, Mass., on March 28.

The Italian Club of New York will tender a reception to Ermete Novelli this week. The club, Il Circolo Italiano, has just moved into new quarters on West Sixteenth Street.

Frank Daniels introduced a burlesque of the Dance of the Seven Veils, from Salome, into the last act of The Tattooed Man last night.

The Land of Nod will open for an indefinite run at the New York Theatre on April 1.

Contracts have been signed with Rose Coghlan whereby she will open in the title role in Mrs. Warren's Profession at the Willis-Wood Theatre, Kansas City, on Easter Monday night. A company of well known players has been engaged for her support. Miss Coghlan's tour will include all the cities of the Middle West and will extend to the Coast.

Florence Webster has been made an honorary member of the St. Louis Lodge, T. M. A.

IN OTHER CITIES.

SAN FRANCISCO.

A belated train caused a delay of twenty-four hours in the appearance of Nance O'Neil at the Novelty. Miss O'Neil opened 5 in The Sorceress. A marked improvement is discernible in Miss O'Neil's work since her last engagement here. Miss Vandeveer and Miss Mayo lent valuable assistance to the star, doing particularly good work in the fourth act. Mr. O'Meara acted in a creditable manner. Mr. Scarlon was worthy of mention, and McKee Rankin was acceptable. The minor characters were well filled and the settings were elaborate. The same co. in Magda will be the bill 11-17.

The Wild Rose was the attraction at the American 4-10. Carl Haydn, the new tenor, made his initial bow before a San Francisco audience and acquitted himself satisfactorily. Aida Hemmi as the nobleman's daughter was well cast, as was Maude Beatty in the opposite role, that of the gypsy girl in the nobleman's home. Frances Van Reneegen displayed talent both as an actress and a musician. Her rendition on the violin of a Brahm's gypsy dance was one of the features of the production. Teddy Webb and George Kunkel in the comedy roles were as ridiculously funny as ever, and the attractive chorus, in conjunction with the picturesque setting of the first act, made a very pleasing picture.

Walter Sanford's Players in The Struggle of Life at the Central 4-10 drew the old time "south of Market" audiences. Harry Pollard, late of the Colonial, was the leading man. The other members of the co. were James Corrigan, V. T. Henderson, George Clancy, Maud Lita, Ethel Marshall, and Marion Chapman. The Pace That Kills 11-17.

Salome, in its third week, still attracts big audiences to the Colonial. The magnificent staging and the excellent interpretations of the various roles by the clever members of the stock co. are as responsible for the attractiveness of the production as the piece itself. Frank Bacon in the old time farce, Box and Cox, proceeded the tragedy 4-10. Mr. Bacon was supported by A. Burt Wesner, W. C. Graves, Bessie Bacon, and Jane Jeffry. At Piney Ridge 11-17.

The Belle of Avenue A, with Kolb and Dill, continued to good business at the Davis 4-10. On Monday and Wednesday evenings the bill was somewhat varied. The Irish contingent of the city took exceptions to the character of Mrs. McCluskey, a female of Hibernian origin, with convivial propensities. The United Irish Societies demanded that the character be eliminated from the play, and upon the refusal of the management to do so drastic measures were resorted to. Monday, 5, the house was mobbed, eggs and vegetables were thrown at the performers, and a general "rough house" ensued. The police were called and the house cleared. The next evening there were no women in the audience, but Mrs. McCluskey was still in evidence. The following night the mob scene was again introduced with startling reality. Shots were fired, stones were hurled and several persons, including two policemen, were injured.

Madame Butterfly will be the inaugural attraction at the new Van Ness Theatre 11.

Marcus R. Mayer is in town in the interest of the San Carlos Grand Opera co., which opens at the Chutes Theatre 21. HARRY E. DE LASAUX.

KANSAS CITY.

Olga Nethersole appeared at the Willis Wood March 7-9 in what is probably accounted her greatest play, the much discussed Sapho. It was her first appearance in Kansas City for nine years, and she established a new record at the Willis Wood for a three-night and matinee engagement, the house being simply jammed at every performance.

The One Woman, Thomas Dixon's latest offering to the stage, can scarcely be credited with the dramatic worth or consistency of his well-known play, The Clansman. It was seen at the Willis Wood 10-16, but drew only fair sized audiences, and was not especially well received. It is quite melodramatic in its situations, and the climaxes are not always as cleverly worked up to as they should be. Florence Fisher, Corlis Giles, Lenora Von Ottinger, and John M. Sullivan played the principal parts. The production was adequately staged. Isabel Irving in Susan in Search of a Husband 17-23.

Mrs. Temple's Telegram was the Shubert offering 10-16, being well received by good sized audiences. This was a return engagement, as the same co. and play were seen at this house about two months ago, which, however, did not seem to detract from its drawing power to any extent. The week of 18-23 will bring Blanche Bates to this theatre in David Belasco's great play, The Girl of the Golden West, which promises to be one of the big events of the season.

The Holy City was the Woodward Stock co. offering at the Auditorium 10-16, playing to crowded houses. As the name implies the play is a biblical drama, and Mr. Woodward has made the production the most pretentious offering since Quo Vadis some four years ago. The regular co. is augmented by several players from the Omaha organization, and a small army of supernumeraries, among whom were a large choir who did some very effective work. Eva Lang adds another link to her long chain of successes in the part of Mary of Magdala, while George Arvine gave a very fine performance as Barabbas. Francis Kirke scored heavily as Judas Iscariot, while Grant Simpson gave an admirable performance as Lazarus. Raymond Mannion, Charles Lindholm, Will Davis, and Harry Long also deserve praise for well played parts. The production was most elaborately staged and handsomely costumed. The play will be continued for the second week.

The Way of the Transgressor was the Gillis' attraction 10-16, playing to big audiences nightly. The play has been seen here before, but is one of unusual worth, and was as well received as upon the first visit. Montana 17-23.

Ernest Hogan in his musical comedy, Rufus Rastus, was the Grand's bill for the week 10-16, playing to large audiences. Mr. Hogan has surrounded himself with a good co., and the performance was very entertaining. Al. G. Field's Minstrels 17-23.

The Conried Metropolitan Opera co. will be heard in Convention Hall for two performances on April 20, but contrary to the first announcement, Salome will not be given. Charles W. Strine, representing the co., was in the city last week, and made the announcement that Salome has been abandoned, and that some other opera would be given in its stead. La Boheme will be the evening bill.

Frederick Lincoln, Western representative for the theatrical firm of Sullivan and Considine, was in the city recently looking for a site for a new vaudeville house, to be added to the circuit controlled by the above firm. Nothing definite was decided upon, but Mr. Lincoln announced that he would probably have something to tell in the next week or so.

D. KEEDY CAMPBELL.

SPOKANE.

Did S. Morton Cohn find a site in Spokane for a theatre to be included in the new Northwestern circuit? That is the question which is disturbing the usually peaceful slumbers of the barons. Moses Oppenheimer, who is heavily interested in the Columbia and Washington theatres in Spokane, has come out with the flat declaration he does not believe the invader will be able to gain a foothold in the Queen City of the Inland Empire, and with this he seeks to allay the fears of his colleagues. Mr. Oppenheimer admits the forces need strengthening, and probably for that reason he intimates the Columbia is to be added to the Orpheum circuit. "Although," he adds, with fine emphasis, "no definite steps have yet been taken in that direction."

The week in theatricals was rather tame following the brief opera season by Savage's co. Paul Gilmore presented At Yale in the Spokane Theatre, and was followed by Roselle Knott in Alice-Sit-by-the-Fire, which attracted two large audiences and pleased. Fred Mace in The Umpire 10, 11, also made many friends. Others are Boston Brown 12. Uncle Tom's Cabin 16. Murray and Mack 17. Rosenthal (pianist) 18. Black Patti 20. Blanche Walsh in The Straight Road 21, 22. George Primrose Minstrels 23, 24. Forty-five Minutes from Broadway 25, 26. Creston Clarke in A Ragged Messenger 28.

Ullie Ackerstrom's farce comedy, The Sultan's Daughter, was the bill by the Jessie Shirley co. at the Auditorium Theatre the week of 3. The business was large. The play for this week is A Temperance Town.

Lee D. Ellsworth in A Poor Relation played two nights at the Columbia Theatre and made an impression before large audiences. Blanche Dix scored an individual hit, while the two children in the piece were capable. A Jolly American Tramp is the bill for the week.

Fire Commissioner O'Brien has notified the managers of the Washington and Auditorium theatres that the aisles in the houses must be kept clear, otherwise they will be arrested. Two firemen will be stationed in each house during performances.

Players filling engagements in the local houses were featured on the programme at the reception and banquet given by the Spokane Lodge of Elks to Grand Exalted Ruler Melvin, of Oakland, Cal., on his visit to Spokane 7, when he was the guest of Judge Henry L. Kennan and Councilman W. G. Estep. The local lodge has 1,100 members, and visiting longhorns, professional or otherwise, are always sure of a warm welcome.

Spokane will have another theatre before the year is out. That is official. It will be an independent house and it will be supplied with ample capital to withstand a siege, if necessary. An inkling of what may be expected is given in the endeavors of a party of prominent Spokane men to secure a theatre for the appearance in Spokane of Mrs. Fiske for three nights and a matinee, during her Northwestern trip. Of course none of the regular playhouses can be obtained. The Trust magnates will look out for that; but several big amphitheatres, notably the Spokane Armory and the Empire Arena, are in the course of construction and may be ready in time. As ample stage room will be provided, Mrs. Fiske may be enabled to play in Spokane, in which city she has so many friends and warm admirers. W. S. McCREA.

BUFFALO.

Lew Fields and his co. more than pleased very large audiences at the Lyric 7-9 in About Town. This was no more than expected, as the co. contained such clever people as Blanche Ring, who carried off the honors of the performance; Louise Dresser, Peter Dailey, George Beban, and Lawrence Grossmith. House dark week 11.

Fritzi Scheff, who was announced to appear at the Star 11-13 in Mlle. Modiste, was unable to appear owing to illness, and her part was very well taken by her understudy, Edna Fassett, who can sing in a charming, well trained voice, and who is chic, pretty, vivacious and full of grace and action. It must have been very gratifying to Miss Fassett for the reception accorded her on the opening night, as it has been many moons since so enthusiastic a demonstration has been seen in any of our local playhouses. William Pruette, Claude Gillingwater, and Walter Percival all lend their talents to this delightful comic opera.

Peggy from Paris opened a week's engagement at the Teck 11 and repeated its former success. Business was good throughout the entire engagement. The principal part was assigned to Eulalie Jansen, who acquitted herself creditably.

When the World Sleeps kept many wide awake at the Academy week 11, as this melodrama contained thriller after thriller, so it was impossible for any one to go to sleep. The presenting co. and stage settings were all that could be desired.

Seumas McManus, of Donegal, Ireland, delivered a very interesting address on How Is Old Ireland and How Does She Stand? at Shea's 10 to a packed house. Mr. McManus, who was very ill with rheumatism, insisted upon giving the lecture, and was carried to the theatre on a stretcher and later removed to the Sisters' Hospital.

From the advance sale of seats, Mrs. Fiske and her Manhattan co., appearing in The New York Idea, will be greeted, as on former occasions, by S. R. O. houses.

MacMillen, the brilliant young violinist, gave a recital in the Twentieth Century Hall 12 and kept 500 people spellbound for nearly two hours.

The St. Louis Dramatic Circle is rehearsing Nathan Hale, by permission of the author, Clyde Fitch, for an early presentation.

John Calvert and William Perrin have accepted a sketch from the pen of a well-known author and will present the same in vaudeville immediately after the close of Mr. Perrin's present engagement.

P. T. O'CONNOR.

MILWAUKEE.

One of the most successful engagements in the past season at the Shubert, both from a financial and artistic standpoint, was that of Blanche Bates in The Girl of the Golden West, playing a short engagement of three nights and a matinee commencing 11. Commencing 14, Bertha Kalich in The Kreutzer Sonata, supported by a splendid co., gave Milwaukee new ideas of her great art as an actress. Her audiences were very enthusiastic. Week commencing 18, the stock opera season will resume by the production of The Mikado.

The Prince of India opened a week's engagement at the Davidson 11 to crowded house, and indications are that capacity business will be the order throughout the entire engagement. The cast is an extremely large one, the leading parts being in the hands of Emmett Corrigan, William Farnum, Boyd Putnam, and Adelain Kein. Commencing 18, Olga Nethersole in repertoire.

Breaking Into Society, a musical farce presented by the Four Mortons, opened a week's engagement at the Alhambra 10 to capacity business. This is an exceedingly good attraction and well deserves the encouragement it received from the Alhambra patrons. Week commencing 17, Hanlon Brothers in Fantasma.

A Rocky Road to Dublin opened a week's engagement at the Bijou 10. Commencing 17, The Millionaire Detective.

Burton Holmes gave another of his series of travelogues at the Pabst Theatre, matinee and night, 12 and pleased good houses. The subject was Switzerland.

Miner's Merry Burlesquers opened a week's engagement at the Star 10 and pleased a capacity house. Week commencing 17, Empire Burlesquers.

This is the last week of Ellery's Band at the Hippodrome, and the result is large crowds nightly bidding farewell to their favorites. Commencing 18, Society Circus will be the attraction at this popular resort.

An entirely new programme was presented at the Crystal 11, headed by Anne Hamilton, presenting a playlet entitled Beggars. Among the others comprising the bill were Dawson and Whitfield, Lagett, Bartlett and Collins, and Blossom Robinson.

The Woodford Stock co. still continues at the Grand, and presented a short play entitled The Italian Padrone. The co. is assisted by the Trolley Car Trio, Claudius and Scarlet, and Le Claire and West.

A. L. ROBINSON.

INDIANAPOLIS.

The Heir to the Hoorah, with Guy Bates Post, seen here for the first time at English's March 8, 9 to fine business, caught the fancy of the people and won great success. The admirable work of Guy Bates Post, who is new to Indianapolis audiences, placed him firmly in our theatrical affections. After numerous curtain calls Mr. Post made a neat little speech at the close of the second act, which was warmly applauded. The Lion and the Mouse opened at the same house 11 for a week's engagement. Viola Allen in Cymbeline 20, matinee and night.

Musical comedy is having its inning at the Park as a relief from lurid melodrama. However, it is the latter style of play that appeals to most of the patrons of the theatre, and while musical plays draw large houses there is a marked difference in the applause and a lack of the enthusiasm that greets melodramas from the worst to the best. Around the Clock, a new musical production, with fresh costumes and scenery, held the boards 7-9, followed by Me, Him and I, presented by a large co. 11-13. Cole and Johnson in The Shoo-Fly Regiment 14-16 will close the short musical season, then comes Rose Melville in Sis Hopkins for the week 18.

The final concert of the second season of the People's Concerts Association was given at Caleb Mills' hall 11 by the Steindel Trio, assisted by William Beard, baritone, all of Chicago. Mr. Beard, who had been suffering from tonsilitis for several days, came to the city to fill his engagement but was able to sing only two of all his numbers on the programme. Mr. Steindel filled the place of Mr. Beard, with a group of smaller 'cello numbers, in addition to the group down on the programme.

Local Elks netted $1,700 from the three performances of their minstrel show given at English's last week.

The Park Theatre has announced the opening of the annual stock co. season for May 13 with The Darling of the Gods. As the roster of the co. engaged is yet incomplete, the list of members will not be announced until later.

Louis Wesslyn and Sophus Jergenson, of this city, wrote the musical numbers of Hurtig and Seamon's Transatlantic Burlesquers, playing at the Gayety this week. Mr. Jergenson is musical director of the co. PEARL KIRKWOOD.

SEATTLE.

At the Grand the Augustin Daly Musical co. presented The Congalee March 4, 5 before medium audiences. It was a performance that did not promise much at the start; but toward the finish it evoked great enthusiasm. The co. is an excellent one, and contains a good representation of beauty. Genevieve Finlay was charming in the title-role, while Viola Kellogg won favor by reason of the rare combination of grace and vivacity, which appears in her work both as a dancer and actress. Sam Collins had an opportunity in the character of E. Z. Breeze, to display his skill as an acrobat and comedian, in both of which, to say the least, he is original. The scenery and costumes were good. The same co. drew larger houses in The Country Girl 6, which was presented with great eclat and delighted the audience. Buster Brown 7-9 played to medium houses, except at the matinee, 9, when it was greeted with a crowded house with a great proportion of juveniles, for whom this kind of a performance is particularly designed. Murray and Mack in Painting the Town 10, 11. Roselle Knott in Alice-Sit-by-the-Fire 12. Rosenthal in concert 13. George Primrose Minstrels 14-16.

At the Seattle Lost in New York 3-9 drew from medium to capacity houses. Verna May showed her cleverness and ability in the role of Jennie Wilson, and the rest of the cast were good, including Little Lillian, a young child, who was well trained for her petit part. Black Patti Troubadours 10-16.

At the Lois the Pantages Stock co., which is losing none of its popularity, played before large and enthusiastic audiences in The Mysterious Mr. Bugle. Friends 10-16.

At the Lyric the Zinn Musical Comedy co. gave a very bright and attractive performance in The Telephone Exchange 3-9, which drew well filled houses. The singing and dancing were excellent. Frances Grey as Fannie Gay showed her talent as an actress to the advantage, while the rest of the cast showed cleverness and ability in their respective parts. The Jolly Musketeers 10-16. BENJAMIN F. MESSERVEY.

PORTLAND, ORE.

H. W. Savage's co. in Madame Butterfly 7-9 was the real event of the season. This English grand opera was the best musically artistic entertainment that has appeared locally. The town and countryside turned out to be among those present, and the advance sale alone was over $10,000. Portland saw it just as New York; there were no makeshifts, nor understudies, and no detail was slighted. The first of the week the attraction at this house was Forty-five Minutes from Broadway 3-6. The way it packed the house every night was the proof of the drawing power of the offering. At this house for the week to come the following attractions are announced: Primrose Minstrels 10, 11. Creston Clarke in The Ragged Messenger 14-16. Roselle Knott in Alice-Sit-by-the-Fire underlined.

Mlupah proved a drawing card at the Baker for the week 3-9 and was presented in excellent style. Miss Lawrence gave an artistic interpretation of the role of Esther, Edgar Baume gave an evenly balanced portrayal of the King, and Louise Kent, the new second woman of the Baker Theatre co., made her debut as Vashti and read her lines admirably. A Black Sheep will be the attraction at this house 10-16.

Two attractions divided the week at the Empire, The Missouri Girl 3-6 and Black Patti's Troubadours 7-9. Both attractions played to excellent business. Lost in New York will be the bill 10-16.

The Allen Stock co., at the Star Theatre, presented My Friend from India 4-10. Under Two Flags will follow 11-17.

The Lyric Theatre presented a "made in Oregon" play for the week 4-10—Wells of Wyoming, which proved to the liking of the patrons of this house. It will be followed 11-17 by The Parish Priest.

There is a likelihood of the reopening of the Marquam Grand Theatre, as it has been sold to a number of capitalists, who announce that they will comply with the new laws regulating the heating and ventilation of the theatre, thereby placing it on the open list of amusement houses in this city.

JOHN F. LOGAN.

NEWARK.

One of the largest Monday night audiences assembled at the Newark Theatre 11, to witness the performance of The Daughters of Men. The enactment of the play is deserving of all praise. Elsie Janis in The Vanderbilt Cup 18-23. The Newark Theatre will be turned over to local entertainments 25 to 30. Benefit to Manager Ottolinger April 1, with Grace George as the attraction.

Joseph and William Jefferson, assisted by Aubrey Boucicault, presented a delightful comedy, Playing the Game, at the Shubert Theatre 11-16. These three gentlemen, whose fathers we remember so well, brought back pleasant memories of gone by days. Two clean-cut, distinct bits of character work are provided by W. H. Post, as the hotel detective, and Margaret Malcolm, as the girl behind the candy counter in the Waldorf. Ruby Bridges, as the widow, had the principal role among the women, and revealed a fine stage presence and considerable talent. The other members of the cast were capable. The Light Eternal 18-23.

The Eye Witness, one of Lincoln J. Carter's melodramas, pleased large audiences at Blaney's 11-16.

Nellie, the Beautiful Cloak Model, turned them away by double scores at the Columbia Theatre 11-16. Manager Jacobs never wore a broader smile, and he had every reason to do so.

Lhevinne pianist, at Krueger Auditorium, gave a concert 12.

The Birdsall Stock co. is to open a season of ten weeks at the Shubert Theatre after Lent. It is the plan of the management to produce standard modern plays, with first-class staging. The excellence of the production is guaranteed by the engagement of William Parke, known as one of the best stage directors in the country. Aside from his experience in handling first-class stock companies in Philadelphia and Denver Mr. Parke was stage director for E. H. Sothern for six years, while his latest engagement was putting on Peer Gynt for Mansfield. He has engaged a well known favorite to head the co.

GEORGE S. APPLEGATE.

NEW ORLEANS.

Bernard Shaw's Man and Superman was the attraction at the Tulane Theatre 10-16. Robert Loraine and Drina De Wolfe were splendid exponents of the principal roles, and with Nellie Thorne, Mortimer Weldon, and Frank Craven, did the greater part of the work well. John Drew 17-23.

The Baldwin-Melville Stock co. at the Baldwin Theatre presented M'lss 10-16. Thurston Hall, the new leading man, made good and was ably assisted by Lillian Bayer, Jessie E. Pringle, Edna Brouthers, Thomas Findley, Gus Forbes, and Hugh Gibson gave good account of themselves. Blanche Seymour, the soubrette of the co., during one of the intermissions sang successfully "Are You Coming Out To-Night, Mary Ann?" and "Maggie Moore." A Celebrated Case 17-23.

At the Greenwall Theatre Rice and Barton's Extravaganza co. played to fair houses 10-16. A fetching and tuneful chorus and a first-class olio contribute to a delightful evening's entertainment. Sheridan's City Sports 17-23.

The Brown-Baker Stock co. at the Lyric Theatre presented The Roof Garden Tragedy 11-17. Of course the patrons of the house were elated, and large and enthusiastic audiences prevailed during the week. James Durkin and Edith Evelyn made the most of the principal roles, and the action of the play throughout was quick and abundant in climaxes. The New Magdalen 18-24.

De Wolf Hopper reopens the Shubert 17, with Happyland and Wang.

A fair co. headed by Billy B. Van at the Crescent Theatre 10-16 presented Patsy in Politics. Lew Dockstader 17-23.

Rudolph Ganz, the Swiss pianist, gave a recital at the French Opera House 11, which was well attended.

The New York Symphony Orchestra, Walter Damrosch, conductor, will be here at the French Opera House April 11. J. MARSHALL QUINTERO.

MONTREAL.

Wilton Lackaye opened to a fair sized house in The Law and the Man at His Majesty's 11. The play is well staged, and the character of Jean Valjean gives Mr. Lackaye excellent opportunities. Mlle. Modiste 18-23.

The performance of Arizona at the Academy 11-16 is one of the best seen at the house this season, and the play has evidently lost none of its drawing powers. Joseph Green made a capital Canby, Ercamillo Fernandez was a good Tony, D. J. Sullivan gave a clever sketch of the doctor, and Thomas Lingham, Edward J. Farrel, and Clarence Heritage all did capable work. Alma Powell was excellent as Estrella, Bernice Buck sympathetic and convincing as Lena, and Alma Bradly a satisfactory Bonita. Jack Ferris gave an amusing characterization of the Chinaman. Bedford's Hope 18-23.

In Our Friend Fritz the Francais has a very charming play which is a change from the usual blood and thunder drama seen here. It tells an interesting story and contains some pretty situations. Joe Horits appeared in the principal role to advantage and was supported by a capable co. Secret Service Sam 18-23.

The Merry Makers are doing the usual good business at the Royal, with two burlesques and a good olio. The Brigadiers 18-23.

La Comtess Sersh, George Ohnet's powerful drama, forms an interesting bill at the Nouveautes.

Les Adventures de Capitaine Corcoran, a spectacular melodrama, which has already met with success here, was revived at the National with special scenery and effects and a strong cast. Anna Karanena 18-23.

W. A. TREMAYNE.

PROVIDENCE.

Brown of Harvard was the attraction at the Providence Opera House 11-16 and pleased very good houses. It was a good production and has many pleasing and entertaining features. The houses were appreciative and bestowed applause upon Henry Woodruff and Willette Kershaw, the leading players. On evening of 15 the members of Palestine Temple, Mystic Shrine, and ladies attended the performance and filled the house to overflowing. On evening of 16 a large party of Brown University students attended in a body and made things lively. John Craig and his co. open an engagement at this house 18 in repertoire.

Bertha, the Sewing Machine Girl, presented by Edith Browning and a co. of average ability, drew well at the Empire 11-16. Texas 18-23.

Two concerts were given in Infantry Hall during the week under the auspices of the Providence Musical Association. On evening of 12 Madame Sembrich appeared, assisted by Ellison Van Hoose and Frank La Forge, and on evening of 14 Madame Schumann-Heink and Josephine Bartman were heard in recital.

The last Arion Club Concert, to be given April 10, will comprise the oratorio Elijah, with these soloists: Madame Eva Kileski Bradbury, soprano; Albert Quesnel, tenor, and Claude Cunningham, baritone. A contralto is to be announced later.

Dennis Harris, now with Wilton Lackaye's production, The Law and the Man, has been engaged by Manager Lovenberg to play light comedy roles with this season's Albee Stock co., which opens at Keith's May 27. HOWARD C. RIPLEY.

SALT LAKE CITY.

George Primrose's name when attached to a minstrel organization is sufficient to draw out a big house, and people are perfectly willing to take a chance on getting good value for their money. All this is because Primrose's co. of blackened boys are always clever entertainers. They packed the Salt Lake Theatre two nights and matinee 4, 5. Neal Abel made a hit with his grotesque Madame Rascally's Band and other comicalities. George Primrose was popular, as he always is, in his neat and graceful dancing. The drill of the Southern Cadets and the Silver Shower clog dancers were repeatedly recalled. The University Dramatic Club (of the University of Utah) gave a very creditable performance 8 to a packed house and enthusiastic audience. The curtain-raiser, A Match for a Magistrate, and the comedy, Mr. Bob, were the plays given. Considerable talent was shown. The affair was under the management of Will P. Mimlin. The Tenderfoot 13. Madame Butterfly 15.

At the Grand The Belle of Japan did good business and pleased the audiences 3-6. Jerry from Kerry filled out the week to excellent business. This attraction is more of a specialty entertainment than its name indicates. The Three Pattens, Campbell and Fletcher, Billy Emerson and Lizzie Fletcher, Harry C. Bruce, and the Brass Sextette were each popular. West's Minstrels (return date) 10.

At the Lyric the stock co. presented for the entire week The Counterfeiters, to fair business.

C. E. JOHNSON.

TORONTO.

The return of Forbes Robertson and Gertrude Elliott to the Princess March 11-16 was a welcome event. The week was divided between Mice and Men and Hamlet. In the former Miss Elliott won golden opinions for her delightful work as Beggy, while in Hamlet both stars scored conspicuously by their poetic and illuminative delineations of the leading roles. The co. furnishes admirable support. The Law and the Man 18-23.

Thomas E. Shea in his interesting repertoire drew large houses to the Grand 11-16. Peggy from Paris 18-23.

Lovers of sensationalism found ample satisfaction in witnessing A Midnight Escape at the Majestic 11-16. The Gambler of the West 18-23.

The annual benefit performance of the Theatrical Mechanical Benefit Association drew a crowded house at the Grand 13. The bill was furnished by members of the cos. playing at the various theatres, and from every standpoint the performance was a complete success.

Dr. A. S. Vogt, director of the Mendelssohn Choir, which won such decided recognition in New York last month, was entertained by the Toronto Press Club 13. Dr. Vogt expressed his hope of taking the choir to England and Germany within a few years.

The Toronto Press Club will produce The Importance of Being Earnest, with a semi-professional cast some time in May.

J. ALEXANDER McNEIL.

OMAHA.

At the Boyd The Lion and the Mouse March 6, 7 opened to a good house. Paul Everton made an excellent impression as John Ryder, Macey Harlem was a very poor Jefferson Ryder—he has not yet learned to keep his hands out of his pockets. Lillian Russell to two fair houses 8, 9. Interest largely centered in the star, who is as beautiful as ever, and has some dramatic ability. The Time, the Place, and the Girl opened a half week's engagement 10 to a splendid house. Business continued satisfactory. The co. is a good one, except vocally. They need a few good soloists. The music is bright and catchy and the chorus excellent. Manager Burgess promises Isabel Irving 14, 16. Paul Gilmore 19, 20. Madame Butterfly 27.

At the Krug Nat M. Wills appeared in his new farce, A Lucky Dog, for a half week, commencing 10. Business is splendid, and the co. is large and made an excellent impression, and Wills, as usual, is a hummer. Holty Toity 17, 18. The Way of the Transgressor 19, 20. James J. Corbett 21-23.

At the Burwood business is, if anything, better than ever, and you have to call early if you wish a seat. The Crisis is the bill for week of 10, with Mary Pettes as Virginia Carvel. She has become very popular and pleases in each role that she has attempted since her engagement with the Woodward Stock co. Albert Morrison was happily cast as Steven Bryce, and the balance of the co. also did well in the parts asigned them. J. R. RINGWALT.

ST. PAUL.

Beach and Bowers at the Metropolitan filled in an open date 10, and tried to please a small and top heavy house. Most of the programme was old time minstrelsy and with the aid of George L. Wade and James H. Stuart as principal comedians, Frank Holliday as interlocutor and a short olio, managed to run about two hours. Lillian Russell in the Butterfly opened 11 for three nights and is playing to capacity. The play is as good a vehicle as she has had for some seasons and plainly shows that she has lost none of her charms. She responded to a curtain call and in a few well chosen words said she was prepared to make a speech or sing a song and as the audience demanded the song, she rendered one in a pleasing manner. Her support was excellent, among whom several old summer stock players were warmly received. McIntyre and Heath in The Ham Tree comes 14-16.

Cecil Spooner and a clever supporting co. at the Grand week of 10 pleased excellent houses in The Girl Raffles. This is Miss Spooner's first appearance in St. Paul and she is making a host of friends by her clever acting. George P. Moore, her leading man, is a favorite and appears to advantage as Billy Burke. Thompson and Hascall are comedians of ability. Next week A Millionaire's Revenge.

HARRY O. WILLIAMS.

CLEVELAND.

Kyrle Bellew in A Marriage of Reason was the attraction at the Euclid Avenue Opera House 11-16. The supporting co. is a good one and includes Frederic De Belleville, Fannie Ward, and Julia Dean. The Heir to the Hoorah 18-23.

Lew Fields and his aggregation of funmakers in About Town were at the Colonial Theatre 11-16, and although following the phenomenal week of David Warfield, played to the capacity of the house. Blanche Ring occupies the center of the stage most of the time, and her bright personality dominates the play. Louise Dresser is a handsome woman, with a fine stage presence and a good voice. Clay Clement 18-23.

S. Miller Kent was seen in Raffles at the Lyceum Theatre 11-16. Mr. Kent, who is a local favorite, was well supported, and the play was effectively staged. The Wizard of Oz 18-23.

Custer's Last Fight was thrilling enough to please the clientele of the Cleveland Theatre 11-16. The Phantom Detective 18-23.

The Cleveland Grays, a local military organization, will give a minstrel show at Gray's Armory 18-21.

Melba sang to a large audience at Gray's Armory 14. WILLIAM CRASTON.

MINNEAPOLIS.

After a week's adequate presentation of The Prince of India, the patrons of the Metropolitan have returned to a species of comic opera with considerable gusto. McIntyre and Heath in The Ham Tree are playing to good business March 10-13.

At the Bijou Howard Hall in The Millionaire Detective is making good. Sherlock Holmes is visible in spirit in the play, and his protection of women and bringing of evildoers to justice is given the stamp of approval. Ann Hollinger as a banker's only child and Barbara Douglas as the villainess, are worthy of mention.

Madame Sans Gene is the Frawleys' bill at the Lyceum week of 10, and is proving delightful to patrons of that house. The talented co. is especially well cast in this week's production and general excellence marks the performance. Alice Johnson as Madame Sans Gene gives a performance that firmly establishes her in the hearts of her admirers. She effectively brings out both the coarseness and the goodheartedness of this duplex character. T. Daniel Frawley is Napoleon in appearance, manner and bearing. George Castle brings his abundant technical resource to make the role of Fouche, discarded minister of Police, unusually successful. The other members of the cast do their lesser parts well.

MERTON E. HARRISON.

DETROIT.

Ellen Terry was the Detroit Opera House attraction first half of week of 11, presenting Captain Brassbound's Conversion and The Good Hope, plays new to the local stage, and Nance Olden, all of which were well received by large and fashionable audiences. Annie Russell as Puck in A Midsummer Night's Dream will fill out the balance of the week, while Viola Allen comes 18-20, followed by The Heir to the Hoorah 21-23.

Al. H. Wilson, as sweet voiced and jolly as ever, brought Metz in the Alps to the Lyceum Theatre week of 10 and got a great reception from capacity houses during the entire engagement. Next week, Me, Him and I.

The Gambler of the West held the boards at the Whitney Opera House 10-16 and was greeted with S. R. O. houses, who witnessed a thoroughly satisfying melodrama presented by a capable co. The Burglar's Daughter follows week of 17.

The Girl of the Golden West is making a tour of Michigan cities 11-19, but, sorry to relate, Detroit is not one of them. THOMAS CARNEGIE.

TOLEDO.

The Show Girl at the Lyceum 7-9 played to good houses. Lou Hall was excellent and the chorus was good. The Wizard of Oz for the entire week 10, to packed and well pleased houses. George Stone as the Scarecrow and Zoa Mathews as the Lady Lunatic figured conspicuously while the beautiful voice of Lillian English was heard in ballads.

At Burts, The Millionaire's Revenge turned people away at every performance 7-9. While there was nothing offensive about the piece, the local press condemned it fiercely, which only had a tendency to increase the patronage. The Burglar's Daughter was well presented by a capable co. 10-13.

At the Arcade Thomas Ross presented The Other Girl to very slim houses 9, 10. The play was en-

lovable and deserved better houses. Clay Clement in Hampton Roads and The New Dominion also fared pretty slim 11-13.

Manager Frank Burt is the happy father of an eight pound son, born 11 and named Edward Albert, in honor of E. D. Stair and A. L. Wilbur.

C. M. EDSON.

LOS ANGELES.

The principal interest in theatricals this week, 4-9, was that manifested in the engagement of the San Carlo Opera co., which opened in La Giaconda at the Angelus Palm Garden to a packed house of 1,500 people. Rigoletto was magnificently rendered the following evening to a half house, as was La Traviata the third night. At this juncture managerial differences were satisfactorily adjusted, whereupon the opera co. was transferred to the Auditorium for the balance of the engagement, the Ferris Stock co. taking to the road for ten days. The opening performance at the Auditorium was La Boheme, and a more brilliant production has never before been seen in this city. Alice Neilson and Sig. Constantini carrying off all honors. Faust, with Madame Nordica and Signors Alemanni and Perini as principals, was given on Saturday afternoon, followed by an elaborate production of Carmen in the evening, Signor Martin singing tenor and Mlle. Deyne as Carmen. The co. is large, splendidly costumed, heavily stocked with scenery and rich in artists and is giving Los Angeles real grand opera, which in turn is appreciated by heavy patronage. Another week will finish the engagement.

At the Mason The County Chairman is playing a week's run to poor attendance, and this is because the co. is mediocre. Mrs. Wiggs of the Cabbage Patch 12-16. The Free Lance 19-23. Nat Goodwin 26, for a two weeks' run.

Belasco's Men and Women, which was the bill 5-10, deserves lavish praise both for the selection of the piece and the magnificent work of the co., for this has been one of the very best productions of any play this this co. has performed for many a day. Zira will be the bill the coming week. The retiring stage director, George W. Barnum, popular as an actor as well, is to be tendered a benefit 11 at this house, and be it said that interest and seat sale has been enormous.

A Temperance Town was the bill at the Burbank 4-9, drawing splendid houses, all things considered. It was given in a snappy fashion by a happy cast. Hearts Courageous will follow.

Ben Hendricks appeared in Ole Olson at the Grand 4-9 to good houses, notwithstanding the fact that this was about the steenth time he has been seen in this role in this city. Next week will be given Human Hearts.

Friends of Leo Wells, who in the past has been connected with so many box-offices in this city, and who never lost his temper in any of them, are welcoming him back from New York, where he has been connected with Keith's. Mr. Wells is now assistant treasurer of the San Carlo co., and we wish him the best of luck for the future. DON W. CARLTON.

SPRINGFIELD, MASS.

It is rather a quiet month at the Court Square, the only recent events being the John L. Sullivan Vaudeville co. 8 and Hekking Concert 13. John's sparring exhibition was forbidden by the City Marshal, who declared it against the State law, as he interpreted it. The concert by Anton Hekking, 'cellist; Guglielmo Fagnani, baritone, and Emma Showers, pianist, was made a notable event, as Signor Fagnani is the son of T. J. Flanagan, manager of the Springfield Breweries Company, and this was his first local appearance after a long course of study in Italy, where he achieved distinction. A large audience enjoyed the musical treat. Coming are 'Way Down East 18-20, Piff! Paff! Pouf! 22, William Faversham in The Squaw Man 23, Keller, the magician, 27, and George M. Cohan's opening of his new play, Fifty Miles from Boston, 28-30.

The Nelson closed its dramatic season 9 with Brown of Harvard, which was given four largely attended performances by Henry Woodruff and his excellent co. George A. Whitney, of this city and Fitchburg, has made a working arrangement with the Shuberts for the use of the theatre till Sept. 1, and reopen 15 with a continuous moving picture show. He may put in repertory opera later.

The New Gilmore had Rose Sydell and her London Belles 11-13, and Lillian Mortimer in her own play, No Mother to Guide Her 14-16. EDWIN DWIGHT.

JERSEY CITY.

Williams and Walker came to the Academy of Music 11-16 in Abyssinia to S. R. O. at every performance. The house was completely sold out for the week after the third performance. It is a gigantic show, but rather a disappointment to the lovers of rag time, as the music in the present piece is more on the style of grand opera. Williams and Walker are immense; they are finished comedians and are surrounded by a large and good singing co. Aida Overton Walker is capital as Mirian, and Hattie McIntosh is fine as the Aunt. One of the best parts is that of the King, by R. Henri Strange. The Volunteer Organist 18-23. At the Old Cross Roads 25-30.

The Edward R. Salter Amusement co. of New York city has bought a large plant in this city, where it will build scenery for a number of plays which it has recently bought. All the scenery will be made and painted in this city.

Manager E. A. Schiller, of the Bayonne Theatre, will break ground for another house in that town 19, to be devoted to vaudeville.

WALTER C. SMITH.

DENVER.

Susan in Search of a Husband amused fair sized audiences at the Broadway 4-9. Admirable portrayals were given by Isabel Irving, Jessie Izett, Hassard Short, Herbert Mainwaring, and Marie Wainwright. Miss Izett is a Denver girl, and many here are interested in her success. Raymond Hitchcock 11-16. English Grand Opera co. in Madame Butterfly 21-22.

The Tenderfoot was the Tabor attraction 3-9. Quincy Adams Sawyer 10-16. The County Chairman 17-23.

The Curtis had a big week 3-9, with Ruth Grey, the mind reader. Her engagement has been extended for another week.

The Lubelski Theatre opened Monday, 4, with vaudeville. On 18 the May Howard co. will begin an indefinite engagement. MARY ALKIRE BELL.

CORRESPONDENCE

ALABAMA.

BIRMINGHAM.—BIJOU (M. L. Semon, mgr.): Florence Bindley in The Girl and the Gambler 4-9; good business. At Cripple Creek 11-16.——JEFFERSON (R. L. Douglass, mgr.): Adelaide Thurston in The Girl from Out Yonder (matinee) 4; good business. Robert Loraine in Man and Superman 5; good house. Max Figman in The Man on the Box (matinee) 6; big houses. Lester Lonergan in If I Were King 7 failed to appear. Dandy Dixie Minstrels 8; fair business matinee. The Yankee Consul 9; good house. Our New Minister (Joseph Conyers) 11. William H. Crane and Ellis Jeffreys in She Stoops to Conquer 13. The Old Homestead 16.

MOBILE.—THEATRE (J. Tannenbaum, mgr.): Louis James in The Merry Wives of Windsor 5 delighted small house. Yankee Consul 6; fair co. to poor business. Billy B. Van in Patsy in Politics 7; good, to fair house. The New Minister 8 pleased small audience. Robert Loraine in Man and Superman 9; excellent, to good business. W. H. Crane in She Stoops to Conquer 11 satisfied fair house. Message from Mars 14. Dockstader's Minstrels 16.——LYRIC (Gaston Neubrik, mgr.): Cyril Scott in The Prince Chap 11; excellent, to large and fashionable audience.

MONTGOMERY.—THEATRE (Hirscher Brothers, mgrs.): Louis James in The Merry Wives of Windsor 6 pleased good house. Max Figman in The Man on the Box 7 pleased large audience. Robert Loraine in Man and Superman 8; excellent, to packed house. Robert Conyers in Our New Minister 9 satisfied good houses. W. H. Crane 12. Low Dockstader's Minstrels 13. A Message from Mars 14.——BIJOU (O. A. Neal, mgr.): Billy Van in Patsy in Politics 4, 5; thoroughly pleased large and enthusiastic audience. Dandy Dixie Minstrels 7 pleased large house.

SELMA.—ACADEMY (Lonz and Rees, mgrs.): The Man on the Box 5; excellent performance and house. Dixie Minstrels 6; good business. Yankee Consul 8 disappointed a small audience.

ARIZONA.

TOMBSTONE.—SCHIEFFELIN HALL (Paul Warnakros, mgr.): A Messenger Boy 5 pleased large house. Hans Hanson 7, to $300, and pleased. At Cripple Creek 16. A Race for a Widow 23. Peck's Bad Boy 28.——ITEM: Bisbee will soon have in addition to a new house playing road attractions, a first class vaudeville house, work already having been started on it.

DOUGLAS.—ORPHEUM (L. D. McClure, lessee and mgr.): A Messenger Boy 7 pleased fair business. Hans Hanson 8, 9, pleased good houses. Are You Crazy 11 canceled. Elks' Minstrels (local) 14, 15; first night entirely sold out.——ITEM: The excavation for a new vaudeville house has begun.

ARKANSAS.

LITTLE ROCK.—CAPITAL (R. S. Hamilton, lessee; Charles T. Taylor, mgr.): Parsifal 5; good to fair business. Amelia Bingham 7; good performance and business. James O'Neill 8 pleased; light business. Nat Goodwin 9; good performance and business. Tim Murphy 11, 12. Elks' Minstrel 14, 15. Painting the Town 18. Robert Edeson 21. Faust 27. Marked for Life 28. Myrkle-Harder co. April 1-6.——MAJESTIC (Lowell Mason, mgr.): Mrs. Temple's Telegram March 8 pleased large audiences.

FORT SMITH.—GRAND (C. A. Leck, mgr.): Amelia Bingham 6; excellent co., to S. R. O. Tim Murphy 7; good performance and house. Parsifal 9; good business; advanced prices. Painting the Town 19. The Holy City 20. Faust 23. Howe's moving pictures 25.——LYRIC (W. B. Russell, mgr.): The Coltons, Myrtle and Kraft, Fitzhugh, Dan Rice's trained pigs, and Lyriscope; good business 3-9. The Meredithe, Dalselle Sisters, Merkle, and Fitzhugh 11-16.

HOT SPRINGS.—AUDITORIUM (Brigham and Hend, mgrs.): Elks' Imperial Minstrels (local) 4, 5; excellent, to capacity. Parsifal 6; good business; pleased. James O'Neill in Monte Cristo 7; good, to excellent business. Tim Murphy in A Corner in Coffee 8, 9, to good business. Faust 28. Lew Dockstader's Minstrels April 3.

PINE BLUFF.—ELKS' (James Drake, lessee and mgr.): Kilties' Band 8 pleased large audience. Parsifal 8 pleased large audience. James O'Neill in Monte Cristo 9 delighted large audience.

CALIFORNIA.

SAN JOSE.—VICTORY (Ed. Diamond, res. mgr.): Lambardi Grand Opera co. in Lucia di Lammermoor 4 delighted packed house; matinee 5 Il Trovatore pleased good house; Cavalleria Rusticana and I Pagliacci 5 pleased; matinee 6 Carmen; excellent; crowded house; Traviata 6 delighted packed house. Charles Hanford co. in Julius Caesar 8; excellent, to good attendance. Cymbeline 9 pleased fair attendance. Nettie the Newsgirl 10. The Virginian 14.——THEATRE JOSE (Nolan and Blum, mgrs.): Thelma 4-10 pleased.——ITEMS: The Lambardi Grand Opera co. will return 16.—Theatre Jose will give special performance of Madame Sans Gene 20 in aid of local K. of P.

FRESNO.—BARTON OPERA HOUSE (Robert G. Barton, mgr.): The County Chairman 2 to a large and pleased audience. Charles B. Hanford and big cast in Julius Caesar 6; big business. Human Hearts 8, 9. The Virginian 10. Wanrell Sacred Concert 13.

CHICO.—MAJESTIC (C. E. Steingul, mgr.): Murray and Mack 4; deservedly good house. Creston Clarke in A Ragged Messenger 11. Charles Hanford in Julius Caesar 13. My Aunt from Brazil (local) 15.

COLORADO.

BOULDER.—CURRAN OPERA HOUSE (R. P. Penney, mgr.): University of Colorado Smoker 6; big satisfaction and house. Quincy Adams Sawyer 9 pleased two big houses. Leo La Salle co. in repertoire 13-15. Sherlock Holmes 16. The Umpire April 2.——TEMPLE (C. A. Hartman, mgr.): Crowds continue at this popular vaudeville house. The Three Dekoys, Hollorand, Gertrude Lawson, and moving pictures week 11-16.——ITEM: The Palmatier Sisters had a large and enthusiastic audience at the Elks' Club 7.

ASPEN.—WHEELER OPERA HOUSE (Edgar Stallard, mgr.): Wolfe Stock co. 6-10; good co. and business. Plays: The Young Mrs. Winthrop, The Weak Against the Mighty, The Virginian, The Manxman and The Parish Priest. Belle of Japan 17. The Fast Mail 24.——ITEM: Two railroad accidents prevented the Wolfe Stock co. from opening its engagement here 4 as advertised; none were injured and no baggage was lost.

GREELEY.—OPERA HOUSE (W. F. Stephens, mgr.): Quincy Adams Sawyer 5; good, to poor business. The Scout's Revenge 8 failed to please; fair house.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, mgr.): Old Arkansaw 2 to good business. The Tenderfoot 14. The Belle of Japan 16.

LA JUNTA.—THEATRE (H. H. Bourne, mgr.): The Convict's Daughter 5 satisfied fair business.

CONNECTICUT.

HARTFORD.—PARSONS' (H. C. Parsons, mgr.): Lawrance D'Orsay 11 and a finely balanced co. presented for the first time the new comedy Lord Doncaster, which deals with the doings of a day at the British Embassy at Madrid a short time previous to the marriage of the young king last summer, constructed by Cecil Raleigh. There is an interesting love story that runs through the play and the star plays effectively his well known character, the blundering, well meaning English Lord. The support was most competent and rendered excellent assistance, while the stage settings were exceedingly handsome, yet there was something lacking to keep up the interest keenly, many of the dialogues were meaningless and lengthy and the co. were handicapped by not all being letter perfect in their parts, the voice of the prompter being occasionally heard, but no doubt in such excellent hands and stage management the play will prove successful. A large and fashionable audience was in attendance and the star was obliged to come before the curtain. The usual dearth of bookings continues until 16, when Henrietta Crosman is underlined. Next month the big attractions are bunched thick and fast. It is a pity for the sake of the local management and theatre patrons who like to attend the best attractions but cannot go every night in a month that the plays were not spread through part of March.——HARTFORD OPERA HOUSE (H. H. Jennings, mgr.): John L. Sullivan must have been gratified when he appeared 7 with his vaudeville co. and faced an audience that filled every seat and box and all available standing room, including a stag theatre party of a hundred members of the Governor's Guard, the leading social military organization. The immense audience seemed to enjoy all the acts from the first number to "John's" final monologue guttural bow "Good evening." My Wife's Family 8, 9, introduced a great deal of good singing and dancing and fast moving fun, all of which was a factor in keeping good sized audiences in broad smiles. At Piney Ridge, which has been seen here several times, still possesses its old charm and hold on the audience, as evinced by the audiences that greeted it 11, 13. Lena Rivers 14, 16.——ITEMS: Permission has been given by the courts to the trustees representing the different heirs of the Hartford Opera House to sell the same for $250,000. The prospective purchaser is kept dark, and the knowing ones are having "brain storms" figuring out if it is Shubert or Keith. Daniel Frohman and Ben Teal both came up to supervise the opening performance of Lord Doncaster. A funny incident happened to Lawrance D'Orsay in the second act of Doncaster. He was in evening dress and during the last half of the act his high collar persisted in jumping the front button. At the end of this act he received a curtain call and by the time for answering the same he had ripped off the collar and tie and his appearance in evening dress sans collar seemed to amuse him as much as the audience. The Sunday moving pictures and concerts at all three theatres keeps up a record breaking business notwithstanding a few busy bodies have attempted to influence the Mayor and Prosecuting Attorney to interfere, which they very sensibly declined to do. It affords an innocent and instructive pastime for a large number who would otherwise have to congregate on the street or remain in cold rooms. The Beefsteak Club will celebrate its tenth anniversary by an unusual banquet in the unique club rooms 23. The officers of the club have charge of the detail of the celebration. A. DUMONT.

NEW HAVEN.—HYPERION (J. R. Gilfillan, res. mgr.): Lyman H. Howe's moving pictures 8-9, with matinee; delighted good audience. Madame Lipsin Yiddish co. in Uriel Acosta 12 drew a large and appreciative audience. The Snowman 15, 16, with matinee. William Faversham 22 in The Squaw Man.——NEW HAVEN (J. H. Wilkes, res. mgr.): Secret Service Sam 8, 9, with matinee, with Charles T. Aldrich in the title role, pleased the lovers of melodrama. Coming Thro' the Rye 11, return engagement, to capacity. Frank Lalor and Stella Mayhew are meeting with wonderful success in this bright musical comedy. Lena Rivers 12, 13, with Miss Beaulah Poynter in the title role, pleased fair sized audiences. The play is especially well mounted and all the parts were taken to advantage. Lawrance D'Orsay 14 in his new play, Lord Doncaster, drew a large appreciative audience. At Piney Ridge 15. Henrietta Crosman 18. A Message from Mars 20. Tom, Dick and Harry 21-23.——BIJOU (J. Callegari, Jr., res. mgr.): Week 11 Little Lord Fauntleroy is one of the best productions given by the stock co. this season. It is elaborately staged and admirably costumed. Grace Franklin Lynch, who has been engaged to fill the vacancy in the co. made by the withdrawal of Gertrude Shipman, made her initial bow this week as mother of the Little Earl. She has a delightful personality and charming stage presence. Lawrence B. McGill has never appeared to better advantage than in the character of the Earl of Dorincourt. Baby Zvilah makes a charming Little Lord Fauntleroy. The remainder of the co. is well cast. The Masqueraders week 18.——ITEMS: Manager J. R. Gilfillan announces that on 28 a stock opera co., headed by Thelma Fair, William Blaisdel, George Whyte and Hugh Fay, will open at the Hyperion Theatre for an indefinite engagement, presenting the best light operas and musical comedies. The Toreador is to be the first attraction and none but the best operas will be given. Mr. Arthur Pell is the musical director and Mr. Max Freeman manager and stage director.—At Woolsey Hall 14 The New Haven Oratorio Society, accompanied by the New Haven Symphony Orchestra and the Newberry Organ, achieved one of the most notable productions in its musical history. Brahm's glorious German Requiem was sung first, followed by Mendelssohn's Hymn of Praise. Two works of more striking contrast could not have been chosen, yet both are truly great and delighted the large audience that filled the Hall. J. V. OSBORN.

BRIDGEPORT.—SMITH'S (Edward C. Smith, prop.; A. E. Culver, bus. mgr.): For the third time in seven weeks Comin' Thro' the Rye overflowed this 2,200-seating-capacity house 7. The Moonshiner's Daughter 8-9 contained plenty of excitement. The Two Orphans 11-12 demonstrated the pulling power of this old play. Whatever success Lord Doncaster achieves is likely to be traceable to the cast rather than the play itself, as seen here 13. The most delightful comedy seen here in a long time was All-of-a-Sudden Peggy 14, in which Henrietta Crosman's cleverness was augmented by an excellent support. How Baxter Butted In 15, 16. A Message from Mars (return) 18. William Faversham in The Squaw Man 19. 'Way Down East 22, 23.——ITEM: Richard Gordon of this city will direct the Poli Waterbury Stock co. this summer and play leads as well. W. R. HOPKINS.

WATERBURY.—POLI'S (Harry Parsons, mgr.): My Wife's Family attracted a small audience 7. Coming Thro' the Rye returned 9 and filled the house with a well pleased audience. A Wife's Secret 11; two performances to good business. Lawrance D'Orsay and co. in Lord Doncaster 12 to a fair sized audience. The Two Orphans 13. How Baxter Butted In 14. Henrietta Crosman in All-of-a-Sudden Peggy 15.

DANBURY.—TAYLOR'S OPERA HOUSE (F. A. Shears, mgr.): Coming Thro' the Rye 8; the largest and most enthusiastic audience of the season. At Piney Ridge 9; fair co.; small house. Adam Good co. 11, 12, 14-16, pleased good houses. Henrietta Crosman 13 in All-of-a-Sudden Peggy; S. R. O.; pleased.

SOUTH NORWALK.—HOYT'S (I. M. Hoyt and Son, mgrs.): Avery Strong co. 4-9. Plays: The Minister's Sweetheart, Fodd'a Ferry, Down East, Pike's Peak, A Devil's Lane, A Daughter's Vengeance, and Mary Jones' Burglar; good performances and business. At Piney Ridge 14. Mary Shaw 16.

NORWICH.—BROADWAY (Ira W. Jackson, mgr.): Le Brandt and Keese co. 9 ended a week of poor business; ordinary co. Miss Clemons, assisted by Marie Nichols, gave a concert 11 to a fair sized house. Lawrance D'Orsay 15 in his new play, Lord Doncaster. Frankie Carpenter week of 18.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, mgr.): D. W. Robertson's pictures 9, with excellent vaudeville, pleased good house. Dibble's pictures 15. Ancient Order Hibernians (local) 16. Salisbury-Murray Repertoire co. 18-23.

NEW BRITAIN.—RUSSWIN LYCEUM (T. J. Lynch, mgr.): Imperial pictures 10; good patronage. Lena Rivers 11; fair business. Peck's Bad Boy 16. Roe Stock co. 18-23.

MIDDLETOWN.—MIDDLESEX (Henry Engel, mgr.): Frank J. Harvey co. in repertoire 11-16 to poor business. East Lynne 19. 'Way Down East 21.

DELAWARE.

WILMINGTON.—GRAND (Joseph I. Gainer, mgr.): Johnny Wise 16. Forty-five Minutes from Broadway 18. Wonderland 22. The White Chrysanthemum 23. Richard Mansfield in Beau Brummel 30.——LYCEUM (Daniel Humphries, mgr.): U. T. C. 7-9; fair houses. McFadden's Flats 11-13; good business. Across the Pacific 14-16. A Little Outcast 18-20. The Master Workman 21-23.

FLORIDA.

JACKSONVILLE.—DUVAL (J. D. Burbridge, mgr.): Marie Cahill in Marrying Mary 5 delighted good business. Black Crook 7 to fair business. Sign of the Cross 9; good, to small houses. The Man on the Box 11. Louis James 12. The Yankee Consul 13, 14. The Girl from Out Yonder 16.

PENSACOLA.—OPERA HOUSE (John M. Coe, mgr.): Max Figman in The Man on the Box 4 pleased large audience. Marie Cahill in Marrying Mary 28; good house; pleased. Our New Minister 7 to fair business. A Message from Mars 13. Shepard's moving pictures 14. James O'Neill 21.

GEORGIA.

ATLANTA.—GRAND (Julius De Give, mgr.): Lester Lonergan in If I Were King 4, 5; excellent co.; business so poor that it disbanded and returned to New York. Robert Loraine in Man and Superman 6, 7; good co. and business. Louis James in The Merry Wives of Windsor 8, 9; very good co.; business good. Adelaide Thurston in The Girl from Out Yonder 11; good co. and business. Lew Dockstader's Minstrels 12, 13, pleased capacity. Old Homestead 14. William H. Crane and Ellis Jeffreys in She Stoops to Conquer 15, 16.——BIJOU (H. L. De Give, res. mgr.): P. Aug. Anderson in The Curse of Drink 4-9; fair co. and business. Florence Bindley in The Girl and the Gambler 11-16; co. good and pleased capacity.——EL DORADO (W. R. Thompson, mgr.): Blunkall-Atwood Stock co. in Confederate Spy 4-9; fair co. and business. The new El Dorado Stock co. opens 13.

MACON.—GRAND (E. M. Horne, mgr.): The Black Crook 5 played to fair house. The Sign of the Cross 7 pleased, to fair houses. Anna Day in When Knighthood Was in Flower 8 pleased good house. Max Figman in The Man on the Box 9; two good performances and good business. Louis James in The Merry Wives of Windsor 11, played to small house. The Yankee Consul 12. Adelaide Thurston in The Girl from Out Yonder 13. Dockstader's Minstrels 14. Our New Minister (return engagement) 16. The Lyman Twins in The Rustlers 18. Florence Gear in The Marriage of Kitty 22.

ATHENS.—COLONIAL (Gortatowsky Brothers, lessees; A. J. Palmer, res. mgr.): Harris-Parkinson Stock co. (return) 4-9 satisfied large business. Plays: Hearts of the Blue Ridge, The Man from the Golden West, Monte Cristo, The Winning Hand, Slaves of the Orient, and James Boys in Missouri. Adelaide Thurston in The Girl from Out Yonder 12; excellent, to capacity. Max Figman 16. The Yankee Consul 20. The Marriage of Kitty 23. Our New Minister (return) 25. Jefferson De Angelis 30.

COLUMBUS.—SPRINGER OPERA HOUSE (Frank H. Springer, mgr.): Louis James in The Merry Wives of Windsor 7 to fair audience; fine performance. Max Figman in The Man on the Box 8; excellent, to packed house. The Rustlers 9 pleased fair audience. The Yankee Consul 11 disappointed small audience. Our New Minister 13. Adelaide Thurston 14. The Rollicking Girl 15. Joshua Simpkins 16. James O'Neill 23.

AUGUSTA.—GRAND (William Schweigert, mgr.): Maude Fealy in The Illusion of Beatrice 7; good, to fair audience. Marie Cahill in Marrying Mary 8 delighted crowded house. When Knighthood Was in Flower 9 pleased fair attendance. Dockstader's Minstrels 11 delighted two large houses. The Sign of the Cross 12 pleased medium business. The Yankee Consul 19.

SAVANNAH.—THEATRE (W. B. Seeskind, mgr.): Lew Dockstader 9; big business; pleased. Anna Day in When Knighthood Was in Flower 11; fair business and production. Max Figman in The Man on the Box 12 delighted large audience. Louis James in The Merry Wives of Windsor 13. The Yankee Consul 15. The Marriage of Kitty 18.

ROME.—OPERA HOUSE (Joe Speigelberg, mgr.): The Sign of the Cross 6; good, to fair house. Barlow's Minstrel 6, two good houses. The Girl from Out Yonder 9; excellent, to good house. The Old Homestead 13. Monte Cristo 16.

THOMASVILLE.—THOMPSON'S OPERA HOUSE (C. L. Thompson, mgr.): Lyman Twins in The Rustlers 14. The Clansman 28. When Knighthood Was in Flower April 1.

IDAHO.

BOISE CITY.—COLUMBIA (James A. Pinney, mgr.): Boise Symphony Orchestra 4 delighted packed house. U. T. C. (Stetson's) 5 pleased good house. Y. M. C. A. 6; big house. Primrose Minstrels 7; S. R. O. house; pleased. Midnight Flyer 8; good, to big house. The King of Trumps 11. Poor Relation 15. The Umpire 16. The Tenderfoot 19. Y. M. C. A. 20. Murray and Mack 21. Alice-Sit-by-the-Fire 28.——EMPIRE (Fox, mgr.): Hale's Trips Around the World.——ORPHEUM (Vaudeville; Myers, mgr.): All doing good business.

WALLACE.—MASONIC (A. H. Conner, mgr.): Paul Gilmore in At Yale 4; fine co.; S. R. O. U. T. C. 19. Black Patti Troubadours 22. My Wife's Family April 3. Nance O'Neil 10.——ITEM: Owing to a smallpox epidemic which is now prevailing, the house was ordered closed, thus canceling Florence Gale in La Belle Russe 11.

CALDWELL.—OPERA HOUSE (A. F. Isham, mgr.): Reaping the Harvest 2; fair house and performance. The Midnight Flyer 4 poor, to good house. Dunbar Brothers, under auspices Y. M. C. A., 6; packed house; pleased. The King of Trumps 12.

ILLINOIS.

PEORIA.—GRAND (Chamberlin, Harrington and Co., mgrs.; S. B. Harrington, res. mgr.): 'Way Down East 6; drew well; pleased. The College Widow 7; large, enthusiastic house; co. excellent. The Hoosier Girl 9 pleased medium attendance. A Pair of Country

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Kids 10; good Sunday night house; co. capable. Gans-Hermann fight pictures 11; drew lovers of fistic art. Joe Howard and Mabel Barrison in The District Leader (third time) 16, 17. A Knight For a Day 18. Lillian Russell in The Butterfly 19.——MAJESTIC (National Amusement Co., mgrs.: A. L. Wiswell, res. mgr.): Barney Gilmore in A Rocky Road to Dublin 7-9 pleased huge crowds. A Millionaire's Revenge 10-13; strong drama modeled on Thaw affair; capable co. George Mack in Ruled Off the Turf 14-16. Yorke and Adams in Bankers and Brokers 17-20.——STAR: Stock co. presenting For His Sake 11-18; good business.——STONE HILL (Frank Grave, mgr.): Opened by stock co. 11, presenting A Young Wife.——ITEM: Bert L. Heyliman, assistant manager and treasurer of the Grand for the past fifteen years, died March 6. He will be missed by the many managers who have visited Peoria.

BLOOMINGTON.—GRAND (George W. Chatterton, mgr.; Frank M. Raleigh, res. mgr.): Elmer E. Thayer in Sweet Clover 6; excellent, to small audience; Marie Clifford, of this city, did well in the parts of Mrs. Emmet and the French maid. Way Down East 7 pleased big business. Dora Thorne 8 canceled. Donna Seymour and co. gave two performances of Blue Beard, Jr., 9; crowded houses. Eva Ray (mind reader) 11-16 canceled. The Sultan of Sulu 13. Joe Howard and Mabel Barrison in The District Leader (return) 18. The Country Jay 19. Lillian Russell in The Butterfly 20. Chase Stock co. 21-23.——ITEMS: The Deestrick Skule (local) was given at the Coliseum 7 for the benefit of the Park M. E. Church, and packed the immense building to the doors.—James K. Hackett and his mother were entertained while in this city by Mr. and Mrs. L. H. Light, parents of Margaret Illington. Mr. and Mrs. Light have been in Chicago during their daughter's engagement at Powers.—Owing to the great demand for seats for the coming engagement of John Drew at the Grand, Manager Raleigh is trying to arrange for a matinee.

QUINCY.—EMPIRE (Chamberlin Harrington and Co., mgrs.; W. L. Busby, res. mgr.): The D'Ormond-Fuller co. 4-9; good business. Plays: Lost in the Land of Nowhere, Denounced by the Dead, The Hand of Man, The Tie that Binds, In the Shadow of the Gallows, Ingomar, A Daughter of the Sun. Sidetracked 10; two good houses; pleased. East Lynne 13. Way Down East 16. The Country Kids 17. The Time, the Place and the Girl 18. Blue Beard, Jr., 19. Lillian Russell 23. Chase-Lister co. 24-30 (except 27). The Royal Chef 27. Paul Gilmore April 1.——ITEMS: The Sidetracked co. disbanded here after performance 10.

SPRINGFIELD.—THE CHATTERTON (George W. Chatterton, mgr.): The Ferris' Comedians 4-11; good co. and specialties; drew well entire engagement. Plays: The Abduction, My Jim, Polly Primrose, Under Southern Skies, The Players, Ku Klux Klan, and Why Women Sin. A Hot Time Minstrel 12, 13 (local). Sultan of Sulu 14. Under Southern Skies 16. Grace Hayward 25-30.——THE GAIETY (Smith and Burton, mgrs.): Lucille Harper, Morrisey and Proctor, Parish, Jack Trainor, May, Dore and Wolford, and the kinetoscope 4-10 drew well and pleased.

GALESBURG.—AUDITORIUM (Dr. L. T. Dorsey, mgr.): Way Down East 5 pleased good business. The Hoosier Girl 6; fair house. Gans-Herman fight pictures 7; poor house. The College Widow 8 delighted S. R. O. East Lynne 9 pleased, to fair house. Pair of Country Kids 11 drew fairly well. The Man on the Box 12 delighted large audience. District Leader 13. O'Brien-Burns fight pictures 16. D'Ormund-Fuller co. week 18. Royal Chef 28. The Way of the Transgressor 29.——ITEM: Sydney Booth scored a hit in Mr. Dixey's part in The Man on the Box 12, the play giving excellent satisfaction.

BELLEVILLE.—LYRIC (F. R. Hallam, mgr.): Elks Minstrels (local) 6; very good, to packed house. German 7; good, to usual good business. Buster Brown 9, two good houses. Slow Poke (W. B. Patton) 10, matinee and night; very good, to fine business. Under Southern Skies 12; very good, to poor business account of weather. Camille D'Arville in the Belle of London Town 13. Denver Express 16. Hidden Hand 17. Powers that Be 19. The Man on the Box 20. German 21. Dandy Dixie Minstrels 23. Uncle Si Haskins 24.

DECATUR.—POWERS OPERA HOUSE (J. F. Given, mgr.): Nelson-Wells Stock co. 4-7; fair business. Plays: The World Against Him, Fight for a Fortune, Her Sacrifice, Grit, and On the Frontier. Hanlon's Fantasma 8 to crowded house. A Pair of Country Kids 9 to good business. Sweet Clover 12. Henry E. Dixey 14. The Sultan of Sulu 16. David Proctor in The Powers That Be 18. Whitney Opera co. 19. Rialto Gaiety Girls 21. Lillian Russell in The Butterfly 22. Around the Clock 23.

EAST ST. LOUIS.—BROADWAY (Central States Theatre Co. owners: I. Kent Cohn, mgr.): The Hidden Hand 10; good houses. Tilly Olsen 17-20. Dixey Minstrels 24. The Country Jay 29, 30. J. J. Corbett 31. Mikado (local K. P. lodge) April 4, 5.——FAMILY (L. E. Lund, mgr.): Family Stock co. in The Siege of Lucknow and Captain Woods' dogs, ponies and horses. Same co. in Knobs o' Tennessee and Colonel Billy Link and co. 4-11.

CHAMPAIGN.—WALKER OPERA HOUSE (C. F. Hamilton mgr.; W. E. Thomas, res. mgr.): A Pair of Country Kids 5 pleased a poor house. Way Down East 8; good, to a poor house. The Rajah of Bhong 9 pleased a good house. Blue Beard, Jr., 13. Henry E. Dixey in The Man on the Box 15.——CRESCENT: Sam Lurnal has taken charge of this theatre. Tatum headed a good bill week 4, playing to a packed house every night.

BELVIDERE.—DERTHICK'S OPERA HOUSE (W. H. Derthick, mgr.): Tracy the Outlaw 6; fair co. and business. Big Southern Comedy co. in Happy Days in Dixie 8; poor attraction and business. Ezra Kendall in Swell, Elegant Jones 12. Murphy's Masquerade 16. Kennedy's Players 18-23. Joe Howard and Mable Barrison in The District Leader 25. The Girl of the Golden West 28. Chicago Ladies' Band April 1.

AURORA.—OPERA HOUSE (Chamberlain, Herrington and Co.; Charles Lamb, res. mgr.): Tracy the Outlaw 7; fair, to good business. A Pair of Country Kids 10; fair, to good house. The Sultan of Sulu 11. O'Brien-Burns pictures 12. The College Widow 13. The Little Duchess 14. The Hoosier Girl 17. Dalrymple Stock co. 18-23. Weary Willie Walker 24. D'Ormond Stock co. 25-30. Royal Chef 31.

OTTAWA.—THEATRE (Direction Chamberlin, Harrington and Co.; W. A. Peterson, res. mgr.): The College Widow 11 turned people away. The Sultan of Sulu 12 to medium business. The Little Duchess 16. Texas Sweethearts 18. The District Leader 19. When Knighthood Was in Flower 20. The Clansman 21. The Rajah of Bhong 25. O'Brien and Burns pictures 27. The Way of the Transgressor 30.

DIXON.—OPERA HOUSE (Charles H. Eastman, mgr.): Vaudeville 1, 2; management of Eddie Erb; the first vaudeville to make good here. James Boys 4; a thriller, to fair house. The Village Parson 6; fair business; pleased. The Clansman 12; big house; pleased. The District Leader 15. When Knighthood Was in Flower 18. Monte Cristo 21. Kennedy Players April 1-6.

CANTON.—GRAND (F. B. Powelson, mgr.): The College Widow 6; very good, to S. R. O. Lyman H. Howe's moving pictures 7; good, to fair house. The Hoosier Girl 8; good, to good house. Gans-Herman moving pictures 9; fair business. A Pair of Country Kids 12; fair, to poor house. Hook's Vaudeville co. 13-23. The Way of the Transgressor 28.

ALTON.—TEMPLE (W. M. Sauvage, mgr.): Tilly Olson 9; two good houses. Under Southern Skies 10; large matinee; capacity night; both well pleased. Way Down East 14. The Hidden Hand 16. The Powers That Be 17. The Holy City 18. Walker Whiteside 22. Uncle Si Haskins 23. Rufus Rastus 24. Ferris Comedians 25-30.

CAIRO.—OPERA HOUSE (D. L. Williamson, mgr.): The Denver Express 7; co. good; fair attendance. Donnelly and Hatfield's Minstrels 9; two fair houses; pleased. Myrkle-Harder Stock co. began week's engagement 11; opening bill, The Slave Girl. Buster Brown 18. Dixie Minstrels 19. Robert Edeson in Strongheart 20.

WAUKEGAN.—SCHWARTZ (Central States Theatre Co., lessees: Charles A. Takacs, mgr.): The Orpheum Show 10; one of the best attractions of the season; delighted good audience. The Kennedy Players 11-17. U. T. C. 19. Bankers and Brokers 21. Monte Cristo 24.——ITEM: Manager Takacs is recovering from recent operation for appendicitis.

JACKSONVILLE.—GRAND (G. W. Chatterton, mgr.; George W. Davis, local mgr.): Witherspoon Concert co. 4. Columbian Fete 7, 8 (local); good, to S. R. O. Beulah Lurton Rosebery in Camille 9; very good, to fair business; weather very stormy; Miss Rosebery is a former local girl and was enthusiastically received by her numerous friends here.

KANKAKEE.—ARCADE OPERA HOUSE (C. W. Burrill, mgr.): A Country Jay 4; poor, to light business. A Pair of Country Kids 9 pleased two fair houses. Rialto Gaiety Girls 18. The Hoosier Girl 19. When Knighthood Was in Flower 21. The Girl of the Golden West 23. To Die at Dawn 30.

TAYLORVILLE.—ELKS' (Jerry Hogan, mgr.): The Vanderbilt Cup 4; good house; pleased. Bigfried's Vaudeville co. 7; good bill and attendance. Hogan's Alley 9 failed to appear. Nelson Johnson co. 11. Stranded at Pana 9. Under Southern Skies 15. Tilly Olsen 21.

KEWANEE.—OPERA HOUSE (Frank F. Shultz, mgr.): Si Haskins 4 to fair house. Y. M. C. A. 5. Howe's pictures 6 to good business. The Hoosier Girl 7 to fair house. The College Widow 9 to full house; pleased. The District Leader 12. O'Brien and Burns pictures 14. Knight of a Day 16. Y. M. C. A. 18.

LA SALLE.—ZIMMERMANN OPERA HOUSE (R. C. Zimmermann, mgr.): Ezra Kendall in Swell, Elegant Jones 7 pleased, packed house. The College Widow 10 to S. R. O.; fine performance. Mable Barrison in The District Leader 14 (return). James J. Corbett in The Burglar and the Lady 17.

JOLIET.—THEATRE (J. T. Henderson, mgr.): Gans and Herman (stereoptican views of fight) 4; poor business. A Country Jay 9; poor co. and business. The Sultan of Sulu 10; two performances; pleased good business. Montana 11. The College Widow 12. A Night for a Day 15.

ROCKFORD.—GRAND (George C. Sackett, mgr.): Al. G. Field's Minstrels 5 pleased S. R. O. Tracy the Outlaw 8; fair house. The Sultan of Sulu 9 pleased two good houses. On the Bridge at Midnight 12. The Little Duchess 13. A Knight for a Day 14. The College Widow 15. The Hoosier Girl 16.

STREATOR.—PLUMB OPERA HOUSE (J. R. Williams, mgr.): Way Down East 4 to S. R. O.; pleased. Howe's pictures 8; fair house; pleased. On the Bridge at Midnight 9; good business. Girl of the Golden West 25. The Royal Chef 29.

MONMOUTH.—PATTIE OPERA HOUSE (H. B. Webster, mgr.): The College Widow 5 delighted; packed house. The District Leader 9; excellent, to large house. O'Brien-Burns pictures 15. Nicoll, magician, 21.

MATTOON.—THEATRE (Charles Hogue, mgr.): Robert Downing in Running for Governor 8 pleased fair house. Way Down East 9; satisfactory, to fair business; stormy night.

MORRISON.—AUDITORIUM (A. R. Lewis, mgr.): The Village Parson 5; good house; pleased. Majestic Vaudeville co. 12. The County Chairman April 4. Texas Sweethearts 9.

STERLING.—ACADEMY (M. C. Ward, mgr.): The Village Parson 4 pleased good business. Uncle Si Haskins 7; fair, to good house.

HOOPESTON.—McFERREN (A. L. Knox, mgr.): The Rajah of Bhong 11; fair co.; good house. Carter (magician) 28; auspices M. H. C. Club.

INDIANA.

EVANSVILLE.—GRAND (Pedley and Burch, lessees; Ferd Wastjer, mgr.): The Gingerbread Man 10, 11; two splendid houses. Robert Downing in Running for Governor 13. Camille De Arville in Belle of London Town 16. Her First False Step 17. Robert Edeson 18.——WELLS' BIJOU (Allen Jenkins, mgr.): Fantasma 3-6; largest houses of the season; S. R. O. at each performance. Ninety and Nine 10-13 pleased good houses. Coming Thro' the Rye 16. Down the Pike 17-20.——PEOPLE'S (Pedley and Burch, lessees; Ferd Wastjer, mgr.): The King of Tramps 10 drew good houses; performance mediocre. The Half Breed 17.——HOPKINS' BIJOU (J. H. Hopke, mgr.): Only a Farmer's Daughter 10-16, presented by the stock co. to fair houses.——ITEM: Estelle Mann (local) will render selections between acts during the week.

ELKHART.—BUCKLEN OPERA HOUSE (H. G. Sommers, mgr.; F. S. Timmins, bus.-mgr.): When the Harvest Days Are Over 4 to light business. Ezra Kendall in Swell, Elegant Jones 5 pleased a good audience. Creatore 6, matinee; excellent, to good house. The James Boys in Missouri 9; two fair houses. The Cutter Repertoire co. 11-16. The Flaming Arrow 20. Grace Cameron in Little Dolly Dimples 22. Sweet Clover 23.——ITEM: Creatore did not appear here, owing to illness.

FRANKFORT.—BLINN (Langebrake and Hufford, mgrs.): A Pair of Country Kids 6; fair business. Humpty Dumpty 8 pleased fair house. Cole and Johnson in The Shoo-Fly Regiment 11 pleased poor house. The Rajah of Bhong 15. Sweet Clover 20. The Gingerbread Man 20.——ITEM: Local Elks gave Home Festival week 5. Vaudeville programme, including Katherine Swan, Lois Davis, Elnor Garrott, Nellie Ham and large chorus, gave excellent satisfaction entire week.

TERRE HAUTE.—GRAND (T. W. Barhydt, mgr.): Robert Downing in Running for Governor 4, 5; excellent, to small business. Queen of the Highbinders 7-9 pleased fair business. Me, Him and I 10 pleased full house. John Drew in His House in Order 11. The Curse of Drink 12, 13. Ninety and Nine 14-16. Cole and Johnson in The Shoo-Fly Regiment 17.——COLISEUM (J. H. Barnes, mgr.): Watson's Burlesquers; good show and business. The Jolly Grass Widows 10-13.

HAMMOND.—TOWLE'S OPERA HOUSE (M. M. Towle, mgr.): Texas Sweethearts 9; fair; pleased small house. Ezra Kendall in Swell Elegant Jones 10; fine, to large house; receipts $750. U. T. C. 13. Winninger Brothers' Stock 17-24. The Flaming Arrow 23. As Told in the Hills 31.——GRAND (H. E. G. Brooks, mgr.): Vaudeville week 10 including Fred Swift, D'Arville Sisters, Jack Newton, Lessington and Passmore, and Lisa Brooks; business good.

SOUTH BEND.—OLIVER OPERA HOUSE (Harry G. Sommers, mgr.; E. J. Welsh, bus.-mgr.): Vaudeville 4-9 to fair business; good bill. William Owen in Othello and Romeo and Juliet 12, 13 to light houses; satisfied. May Irwin in Mrs. Wilson-Andrews 16.——AUDITORIUM (Harry G. Sommers, mgr.; E. J. Welsh, bus. mgr.): Creatore's Band 8 to light business, owing to absence of Creatore. Grace Hayward co. in repertoire 11-16. E. S. Willard 18.

WABASH.—EAGLES' (U. S. Morris, mgr.): Arthur Dunne in The Little Joker 6 pleased a good house. Cole and Johnson in The Shoo-Fly Regiment 8 pleased a good house. Prescription (local) 11; auspices of Ben Hur Lodge. Dr. Bicknell Young (Christian Science lecturer) 12. W. A. A. Minstrels 13; auspices of Wabash Athletic Association. Dora Woodruff Stock co. week 18-23. The Gingerbread Man 27.

MARION.—INDIANA (Harry G. Sommers, mgr.; S. W. Pickering, res. mgr.): Boston Belles 1; large attendance; pleased. Humpty Dumpty 4 pleased a large audience. Custer's Last Fight 7 thrilled a good gathering. Black Crook 9; two performances, to fair houses. May Irwin 13. Driven from Home 14. Old Fiddler's Contest (local) 15. Rajah of Bhong 16. The Squaw Man 19. Grace Hayward Stock co. 18-23.

ANDERSON.—GRAND (J. E. Hennings, mgr.): Humpty Dumpty 2; two fair houses; pleased. Custer's Last Fight 5; excellent; satisfaction, to good business. The Vanderbilt Cup 8 pleased good houses. Cole and Johnson 13, matinee and night, two good houses; pleased. Rays 20. The Red Feather 26. Gingerbread Man 28. Josh Perkins 30.

ELWOOD.—KRAMER GRAND (J. A. Kramer, mgr.): Robert Downing in Running for Governor 1 pleased good attendance. Dorothy Vernon of Haddon Hall 5; excellent, to good attendance. Black Crook, Jr., 6 pleased good house. Humpty Dumpty 9; fair, to good attendance.

RICHMOND.—GENNETT (Ira Swisher, mgr.): Arthur Dunn in The Little Joker 6 disappointed fair business. May Irwin in Mrs. Wilson-Andrews and Mrs. Peckham's Carouse 8 delighted capacity. Romance of Coon Hollow 9 pleased good business. Humpty Dumpty 16.

VINCENNES.—McJIMSEY'S (Frank Greene, mgr.): Fantasma 7 pleased good business. Robert Downing in Running for Governor 9 pleased good business. The King of Tramps 13. Cyril Scott in The Prince Chap, matinee and night, 16.

MICHIGAN CITY.—GRAND (Central States Theatre Co.; Otto Dunker, mgr.): Ezra Kendall co. 8; splendid business; pleased. Winninger Brothers week 11; crowded houses. The Red Feather 17. U. T. C. 18. The Girl of the Golden West 21.

MUNCIE.—WYSOR'S GRAND (H. R. Wysor, mgr.): York State Folks 4; fair house and performance. Custer's Last Fight 6; good business. The Heir to the Hoorah 7; good performance and house. The Vanderbilt Cup 9; two fair houses.

VALPARAISO.—MEMORIAL OPERA HOUSE (A. F. Heineman, mgr.): Creatore 9; large house; Creatore ill; did not direct. Stetson's U. T. C. 16. The Girl of the Golden West 22. The Hoosier Girl 29. The Royal Chef April 1.

COLUMBUS.—CRUMP'S (R. F. Gottschalk, mgr.): A Romance of Coon Hollow played to a good sized audience 6; fair. Driven from Home 11; large audience. The Corner Grocery 14. The Great Lafayette 20. W. B. Patton 27.

ALBION.—OPERA HOUSE (G. C. Russel Jr., mgr.): Woman of Mystery 14. A Romance of Coon Hollow 21. Two Merry Tramps April 20. The Warning Bell 27.

ANGOLA.—CROXTON OPERA HOUSE (R. R. Willis, mgr.): The De Armond co. 4; good, to packed house. William Owen in Romeo and Juliet 20. Hans Hanson April 6.

LA PORTE.—THEATRE (Central States Theatre Co., lessees; D. M. Nye, mgr.): Ezra Kendall in Swell Elegant Jones 6; excellent, to S. R. O. U. T. C. 14. The Girl of the Golden West 20.

PRINCETON.—KIDD (George P. Kidd, mgr.): King of Tramps 8; fair, to full house. Robert Downing in Running for Governor 12; appreciated by big house. The Slow Poke 23. Red Feather 25.

CONNERSVILLE.—AUDITORIUM (F. E. Kihl, mgr.): Vanderbilt Cup 12 pleased, to fair business. Squaw Man 16. Red Feather 21. Kathryn Osterman 25.

NEW HARMONY.—THRALL'S OPERA HOUSE (A. E. Fletaged, mgr.): Hogan's Alley 6; good house; performance poor. King of Tramps 12.

UNION CITY.—UNION GRAND (S. J. Fisher, mgr.): A Romance of Coon Hollow 12; poor, to small house.

NOBLESVILLE.—GRAND (L. Wild, mgr.): Sweet Clover 15.

INDIAN TERRITORY.

MUSKOGEE.—HINTON (W. M. Hinton, mgr.): A Royal Slave 4 to fair business. Isle of Spice 6 pleased large house. Faust 9; good, to small business, due to inclement weather. Parsifal 11; splendid, to capacity. Spring Chicken 16. The Holy City 19. Painting the Town 20.

SOUTH M'ALESTER.—LANGSDALE OPERA HOUSE (A. Bert Estes, mgr.): Porter White's Faust 5; good house. The Isle of Spice 7 pleased full house. Parsifal 12. The Holy City 18. Lyman Howe's moving pictures 28.

IOWA.

IOWA FALLS.—METROPOLITAN OPERA HOUSE (E. O. Ellsworth, mgr.): Vic Hugo Vaudeville played first engagement here 6 to good business. Pete W. Saunders, comedy juggler, clearly headed the bill, which included the Guerson Family, Winston and Williams, the Wrens, Burt Newman, and the Four Gruhs. The Clansman 8 to excellent business; pleased. The Time, the Place and the Girl 15. Vic Hugo Vaudeville co. 20. FRANK E. FOSTER.

KEOKUK.—GRAND (D. L. Hughes, mgr.): The expected reopening of this house 11, after an interval of fourteen months during which it had been closed, was delayed by an unfortunate combination of circumstances. Henry E. Dixey in The Man on the Box was to have reopened the house, but two days earlier was called to Chicago and was unable to rejoin his co. in time for the engagement here. The house had been sold out, and rather than disappoint the public by giving a performance with an understudy in Mr. Dixey's part Mr. Hughes canceled the engagement and refunded the money at the box-office. Perhaps nothing that he could have done would have done more to firmly establish Mr. Hughes in the confidence of local playgoers, as it is taken to indicate that he will keep faith with the public and make good on all his advertisements. There is great disappointment over the fact that the Dixey engagement was lost through circumstances, but the public hope to see him another season. The next attraction, which will mark the reopening of the house and which will draw a record breaking audience, is Harry Conor in Mrs. Temple's Telegram 22, a further indication that the highest class of dramatic offerings will be seen in Keokuk under the new management.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, mgr.): The Clansman 6; good business and satisfaction. Raymond Hitchcock in The Yankee Tourist 7; packed the house; excellent co. The Lion and the Mouse 11, 12; capacity both dates; good co. Al. G. Field's Minstrels 13 pleased big business. Nat Wills in A Lucky Dog 14; big business; satisfaction. The Time, the Place and the Girl 16. Lillian Russell 18.——NEW GRAND (William Foster, mgr.): Barney Gilmore 5, 6; good business and co. The Village Vagabond 7-9 played to big business; well balanced co. The Pride of Newspaper Row, with Pat Crowe, 10, 11; capacity; good co. Ruled Off the Turf 12, 13; excellent co. and business. Montana 14-16.——SHUBERT'S (Ward and Henry, mgrs.): Blanche Bates in The Girl of the Golden West 15, 16.——ITEM: William Foster, manager of Foster's Amusement Co., is in Florida. It is reported his health is much improved.

SIOUX CITY.—GRAND (Woodward and Burgess, mgrs.): The Time, the Place and the Girl 3 drew a very large audience and pleased. The Lion and the Mouse 8; big audience; delighted. Raymond Hitchcock in The Yankee Tourist 9 pleased two fine houses. Lillian Russell in The Butterfly 10; good house. Rociana Light Opera co. 11-16.——LYRIC (T. H. Bradstreet, mgr.): Has had a week of good business with Wheeler Musical Comedy co., and will retain them another week.——ITEM: The special train bearing Raymond Hitchcock co. was delayed and reached the city about 2 o'clock, finding a large matinee audience gathered.

DAVENPORT.—BURTIS OPERA HOUSE (Chamberlin, Kindt and Co., mgrs.): McKay Comedy co. 4-9 canceled. Empire Stock co. 7-9. Plays: Her Own Way, The New Governess, and The Hand of Man; fair business at popular prices. The James Boys 10; topheavy house. House dark 11. Al. G. Field's Minstrels 12. The College Widow 16. The Lion and the Mouse 17. Way Down East 18. O'Brien-Burns fight pictures 19. Mahara's Minstrels 21. A Pair of Country Kids 22. The Royal Chef 23. The Ham Tree 24.——GRAND: Blanche Bates in The Girl of the Golden West 14.

CLINTON.—THEATRE (C. E. Dixon, mgr.): The Pride of Newspaper Row 6 to fair business. Al. G. Field's Minstrels 5 pleased a large audience with their melody, mirth and mechanics; finely staged. The Millionaire's Revenge 14. Nat Wills in A Lucky Dog 16. The Lion and the Mouse 18. The Royal Chef 20. Way Down East 21. The Ham Tree 23. The College Widow 27.——ITEM: The contract for the building of the new vaudeville theatre has been let and the ground for same, opposite the City Hall, is now being cleared of present buildings for its erection.

FORT DODGE.—MIDLAND (Arthur and Gale, props.: William P. Dermer, mgr.): The Lion and the Mouse 12 delighted two packed houses, over 300 coming from outside towns. The Time, the Place and the Girl 13 has every seat in the house sold out for night performance, and Manager Dermer has prevailed upon the co. to put on a Wednesday matinee for the benefit of many who could not secure seats for the night performance. Girard Stock co. 18.——ARMORY HALL (Carl Quist, mgr.): Ellen Beach Yaw 16, benefit the Fifty-sixth Regiment Band.

CEDAR RAPIDS.—GREEN'S OPERA HOUSE (Will S. Collier, bus.-mgr.): Raymond Hitchcock in The Yankee Tourist 6 pleased capacity. The James Boys 7 pleased good house. Al. G. Field's Minstrels 9; good, to good house. The Frank E. Long co. 10; good, to capacity. Ellen Beach Yaw 11; fine, to good house. Nat Wills in A Lucky Dog 15. Mahara's Minstrels 16. The Frank E. Long co. 17. Arthur Hartman, the violinist, 18. The Lion and the Mouse 19, 20.——PEOPLE'S (Vic Hugo, mgr.): Vaudeville 10-16; good bill and business.

BURLINGTON.—GRAND (Chamberlin, Harrington and Co., mgrs.): Side Tracked 9; good business. The District Leader 11, with Joseph E. Howard and Mabel Barrison, delighted big house. East Lynne 12; fair business and co. Gans-Herman pictures 13. The Lion and the Mouse 15. James J. Corbett 19. Pair of Country Kids 20. O'Brien-Burns pictures 22. Blue-beard, Jr., 23. The Royal Chef 26.

MASON CITY.—WILSON (Arthur and Rule, lessees and mgrs.): Mahara's Minstrels 6 to good business. The Time, the Place and the Girl 8 to S. R. O.; largest business in history of the theatre, both matinee and evening; audiences pleased. Girard Stock co. week 11-16 opened to good business. Plays: The Adventurer and The Ranch King. The Lion and the Mouse 21.

CHEROKEE.—GRAND OPERA HOUSE (F. Brunson, mgr.): The Bezzar Prince Opera co. in Fra Diavolo 4; fair co. and business. Edith Balch, prima donna, deserves especial mention. The Warning Bell 8; excellent co. to good business; the mechanical and electrical effects are equal to any produced in large city attractions. The Holy City 15. Richard III 19. The Pride of Newspaper Row 20.

DUBUQUE.—GRAND (William L. Bradley, mgr.): James Boys 6; fair house. Al. Field's Minstrels 7; S. R. O.; delighted. The Clansman 9 filled two houses. A Millionaire's Revenge 15. When Knighthood Was in Flower 16.——ITEM: Manager Jake Rosenthal, of the Bijou, will organize a dozen or more tent shows and will supply carnivals, county fairs, etc., the coming season.

CENTERVILLE.—DRAKE AVENUE (Payton and Swearengen, mgrs.): Christian Science Lecture 4. Henry Dixey in The Man on the Box 8; excellent entertainment to large and stylish audience. Hospital Benefit 12, 13. Bradley Contest 15. Side Tracked 20 canceled. East Lynne 21. Gordon Melville Dramatic co. 22-27. Blue Beard, Jr., 28.

MARSHALLTOWN.—ODEON (Busby Brothers, mgrs.): The Clansman 7; good; fair business. The Time, the Place and the Girl, with Arthur Deagon, 9; excellent co.; S. R. O. Vic Hugo's Vaudeville co. 10 pleased capacity. The Lion and the Mouse 14. Helen Yaw (vocalist) 15. Side Tracked 17. Empire Stock co. 18-20.

SPENCER.—GRAND (Franklin Floette, mgr.): Clifton Remedy co. 4-9; excellent, to good business. Jerome and Edwards, acrobats; Triz McHale, slack wire, and Rob Gifford, magician, were exceptionally good. Catharine Ridgeway Concert co. 15. Captain Rackett 22 (local).

COUNCIL BLUFFS.—THEATRE (A. B. Beall, mgr.): Egypta (local) 6-8; benefit Edmundson Hospital, to crowded houses. Ruth Craven in Her Fatal Error 10 pleased a crowded house. The Pride of Newspaper Row 17.

DECORAH.—GRAND (Weiser and Bear, mgrs.): The Time, the Place and the Girl 14. James Headley (lecture) 18. Al. H. Wilson April 3.

MARSHALLTOWN.—BIJOU (T. Nelson Downs, mgr.): Stemm and Legrange, Mamie Smith, Figaro, Gardiner, and the Bijouscope 3-7; business big.

ANAMOSA.—GRAND (Clifford L. Niles, mgr.): As Told in the Hills Feb. 28; big house; pleased. Gans-Nelson pictures 5; fair, to good house.

PERRY.—GRAND (R. M. Harvey, mgr.): Flora De Voss co. 14-16.

ALGONA.—CALL OPERA HOUSE (Roscoe Call, mgr.): The Beggar Prince Opera co. in Fra Diavolo 20.

KANSAS.

TOPEKA.—GRAND (Crawford and Hagen, mgrs.): The Flints 4-9 highly pleased appreciative and large audiences. The Girl of the Streets 10; good performance and business. Alice in Wonderland (local) 14. Holty Tolty 13. Ole Olson 16. The Isle of Spice 17. Paul Gilmore in At Yale 21.——MAJESTIC (Crawford and Hagen, mgrs.): Doing fine business. New bill: Lamont's cockatoos, Musical Seeley, Eddy Gray and co. in His Last Match, Edward Jolly, and Winfield Wild, comedy piano act.——NOVELTY (S. R. Wells, mgr.): Extra performances necessary to accommodate the crowds. New bill: The Stadium Trio, the Irwins presenting Dear George's Widow, Billy Moore, ebony comedian, and John M. Hutchinson and co., producing The Man from Texas.——ELITE and ODDITY: Moving pictures and illustrated songs doing good business. DAVID J. AUGUST.

LEAVENWORTH.—CRAWFORD OPERA HOUSE (Maurice Cunningham, mgr.): Mr. and Mrs. Herbert L. Flint 10-13 drew fair sized audiences and pleased immensely.——PEOPLE'S (Maurice and Charles Cunningham, mgrs.): An excellent olio for week of 10, including the Lucases, Mr. Smith, Dutch Walton, Frank L. Perry, Clarence Hazlett, and the Peoplescope; business good.——ORPHEUM (George V. Hankins, owner; Lee Cohn, mgr.): The bill at this popular resort for week of 10 drew fine and consisted of best of vaudeville features.

WINFIELD.—GRAND (George Gary, mgr.): Sanford Dodge 6; poor, to fair business. Convict's Daughter 27. Lyman Howe's moving pictures April 2. Midnight Flyer 5.——ITEM: The United Commercial Travelers of this city will present at the Grand 22 The Belles of Darktown. Many of the leading society women will take part. The training and management of the co. is under direction of Daisy and Lillian Hall, of Creston, Ia.

PITTSBURG.—LA BELLE (W. W. Bell, mgr.): Morey Stock co. 3-9. Plays: Insane Girl, Belle of Richmond, Reaping the Harvest, The Whole Dam Family; fair houses and co. Richards and Pringle's Minstrels 10; good house; pleased. Ole Olson 11. The Player Maid 12. Peck's Bad Boy 16. Girl of the Street 17. Howe's pictures 18. Parsifal Opera co. 20. A Spring Chicken 22. In A Woman's Power 24. Romeo and Juliet 30.

COLUMBUS.—McGHIE'S (W. E. McGhie, mgr.): Irma Opera co. in The Adorable Fritzie 7; fair satisfaction and business. Nashville Students 11 to pleased fair business. Florence Davis in The Player Maid 13. Lyman Howe's pictures 16. The Girl of the Streets 18. McWatters and Tyson (vaudeville) 23. Yale's Painting the Town 27. The Burglar and the Waif 30.

PARSONS.—ELKS' (Earl Woodruff, mgr.): Armin Players 2 to big business; splendid co. Holty Tolty 8 pleased good business. Irma Opera co., matinee and evening, 9 pleased good houses. Faust 12. Parsifal 18.——LYRIC (Charles Correll, mgr.): Vaudeville to big business.

HOLTON.—HINNEN'S OPERA HOUSE (George Hinnen, mgr.): John Griffith in Richard III 6 to packed house; pleased. The Country Editor 9 canceled on account of sickness of Katherine Dale. Rozo the Tramp 13 (return engagement). Ole Olson 18. Old Kentucky Home 22.

FORT SCOTT.—DAVIDSON (Harry C. Ernich, mgr.): Amelia Bingham, supported by a fine co., in The Lilac Room 4; business good. Richards and Pringle's Minstrels had good house 8. Colorado Waif 21. Peck's Bad Boy 23. The Mummy and the Humming Bird 28. Painting the Town 30.

HUTCHINSON.—HOME (W. A. Lee, mgr.): Boston Ideal Opera co. in Fra Diavolo 4; fine performance; good business. Peck's Bad Boy 6; very good co.; good business. In a Woman's Power 8; good house; pleased.

MANHATTAN.—OPERA HOUSE (H. P. Wareham, mgr.): John Griffith in Richard III 5; satisfactory; business fair. Girl of the Streets 15. The Minister's Son 23. The Mikado 29. Belle of Japan April 9.

CHANUTE.—HETRICK (Fred L. Williams, mgr.): The One Woman 9; good business and co. The Irma Opera co. in The Adorable Fritzi 11. Ole Olson 12; fair.

EMPORIA.—WHITLEY OPERA HOUSE (Fred Corbett, mgr.): Ole Olson 4; good house; pleased. The One Woman 7; good. The Little Prospector 9; fair house and co.

PEABODY.—MASONIC OPERA HOUSE (F. H. Prescott, mgr.): Ole Olson 7 pleased good business. In a Woman's Power 13.

LAWRENCE.—BOWERSOCK'S OPERA HOUSE (Irving Hill, mgr.): The One Woman co. 6; excellent co. and play. Holty Tolty co. 14.

KENTUCKY.

PADUCAH.—KENTUCKY (Thomas W. Roberts, mgr.): Gertrude Ewing Stock co. week 4-9 gave satisfaction in popular priced and entertaining bills. The Gingerbread Man 7; poor, to crowded house. Donnelly and Hatfield's Minstrels 11; fair attraction and business. Willard Mack and Maud Leone Stock co. (return) 12-16. Dixie Minstrels 18. Robert Edeson in Strongheart 19. Local 20. Florence Davis 21. Richard and Pringle's Minstrels 22. The Powers that Be April 2.

HENDERSON.—PARK (J. D. Collins, mgr.; C. A. Katterjohn, treas.): Willard Mack and Maude Leone Stock co. 4-9 (return); excellent co., to fair business. Plays: Sowing the Wind, A Bachelor's Romance, Mrs. Smith's Other Husband, The Mysterious Mr. Raffles, Madame Satan, and The Green Eyed Monster. The Gingerbread Man 12. The Half Breed 20. Georgia Minstrels 28.

HOPKINSVILLE.—HOLLAND'S OPERA HOUSE (R. H. Holland, mgr.): The Gingerbread Man 8; fine show; S. R. O.; delighted audience. Si Plunkard 12. Donnelly and Hatfield 18.

LOUISIANA.

SHREVEPORT.—GRAND (Ehrlich Brothers and Coleman, mgrs.): James O'Neill in Monte Cristo 5 pleased large house. Amelia Bingham in The Lilac Room 6; very good, to large audience. Nat Goodwin 11. Painting the Town 15. Hoyt's Comedy co. 18-24. Faust 30.——MAJESTIC THEATRE (F. A. Salisbury, mgr.): Mrs. Temple's Telegram 7; excellent production to large house. Cyril Scott in The Prince Chap 9; very fine, to capacity.

BATON ROUGE.—ELKS' (Walter Fowler, mgr.): Yale's Painting the Town 10 (return) to good business. House dark 11-17. The season at the Elks' is practically clos

minder of week to packed house. As Ye Sow 18. Nell Burgess in County Fair 19, 20. Joshua Spruceby 21. Coming Thro' the Rye 22, 23. Henrietta Crosman in All-of-a-Sudden Peggy 25. As Told in the Hills 30. Pay Templeton in Forty-five Minutes from Broadway April 1.

LEWISTON.—EMPIRE (Julius Cahn, prop.): As Ye Sow 8, 9; fine business and satisfaction. Kirk Brown co 11-18 opened in The Christian to capacity. Other plays: Cherry Pickers, Eternal City, Othello, A Gentleman of France, Camille, David Garrick, Josh Spruceby 19. Lyceum Comedy co, 20-22. County Fair 23. Coming Thro' the Rye 26.

BATH.—COLUMBIA (Oliver Moses, mgr.): As Ye Sow 12; largest audience of the season; pleased. Nell Burgess in The County Fair 18. A Temperance Town (local) 21.—ITEM: Merrymeeting Park Theatre will be under the management of a New York co. the coming season.

COLUMBIA.—THEATRE (W. W. Garth, Jr., mgr.): Was opened 12 by Camille D'Arville in Belle of London Town to full and delighted house. Mrs. Temple's Telegram 20. The Powers that Be 21. The Man on the Box 23. Paul Gilmore 29.

ROCKLAND.—FARWELL OPERA HOUSE (Bob Crockett, mgr.): Shepard's pictures 6; two good houses. Pff! Paff! Pouf! 7 pleased large house. As Ye Sow 12. Uncle Josh Spruceby 20. Lyceum Comedy co. 28-30.

PORTLAND.—JEFFERSON THEATRE (Julius Cahn, mgr.): Shepard's moving pictures 11. Pff! Paff! Pouf! 12, 13. As Ye Sow 14. Nell Burgess in The County Fair 15, 16. Henry Lee and co. 18. Henrietta Crosman and Chauncey Olcott are underlined.

AUGUSTA.—OPERA HOUSE (Thomas H. Cuddy, mgr.): Pff! Paff! Pouf! 9 pleased crowded house. Shepard's movine pictures 9; fair audience. As Ye Sow 15. Nell Burgess in The County Fair 22.

BRUNSWICK.—TOWN HALL THEATRE (H. J. Given, mgr.): A Lion Among Ladies 8; excellent co.; large house. Uncle Josh Spruceby 18. Bowdoin Concert co. 22.

MARYLAND.

CUMBERLAND.—ACADEMY (Mellinger Brothers, lessees and mgrs.): Van Dyke-Eaton co. closed week 4 to good business with Best Man Wins, Younger Brothers, Men of Jimtown, and Born in the Blood; pleasing performances and co. The Tourists 9; very clever; pleased two large audiences. Under Southern Skies 13; well received. The Great Raymond 14-16. The Wilson R. Todd Stock co. 18-23 (except 20). Woodland 20. Senator Tillman (race lecture) 25. The Vanderbilt Cup 28.

ANNAPOLIS.—COLONIAL (W. A. Hollebaugh, mgr.): Isle of Bong Bong 9 delighted two large audiences; good business. Local 14. Tourist 18. Everybody Works But Father 22. Black Crook 23. Two Merry Tramps 27. Vogel's Minstrels April 1. Maude Fealy April 3.

MASSACHUSETTS.

FALL RIVER.—SAVOY (Julius Cahn, lessee and mgr.: W. F. Mason, res. mgr.): Gage Stock co. closed engagement 9, satisfying fair attendance; Rita Davis, Gordon Thomas, and R. N. De Haven were excellent in leading parts. Shepard's moving pictures 10; two good houses. Way Down East 13. Jewish co. 14. Coming Thro' the Rye 15, 16 (second return). Henrietta Crosman 21. Madame Modjeska in Macbeth 22. Devil's Auction 23. Dark 25-30. As Ye Sow April 1. Messenger from Mars 2. John Craig and his co. 5, 6.—ACADEMY (Julius Cahn lessee and mgr.: W. F. Mason, res. mgr.): Oscar Lewando's Indoor Circus closed engagement 9, pleasing capacity. Frankie Carpenter Stock co. 11-18: Frankie Carpenter and a strong supporting co. opened their engagement 11 with a well staged production of Shelter Bay; Miss Carpenter, a favorite here, was well received; James S. Garside was seen to good advantage in a well acted role; Herbert Batthew, Charles Newman, and Jere Grady deserve mention; attendance fair first half of week. Knickerbocker Stock co. 18-23. Plays: Rags to Riches, Goldfields of Nevada, The Little Mother, A Southern Vendetta, The Way of the West, A Creole's Vengeance, Hand of Man, A Fatal Scar, and The Heart of a Gambler. Dark 25-30. Cosgrove Stock co. April 1-6.—ITEMS: Earl C. Simmons will close his engagement as leading man with the Maud Hillman co. 23.—Manager Mason has opened a branch box-office in Providence, R. I., to give theatregoers in that city a chance to see all of the large attractions playing the Savoy in this city; in addition Manager Mason has arranged for special cars to bring patrons from Providence to the Savoy Theatre entrance and return free of charge.—Ernest Perry arrived home 7 for the Summer.—Thomas J. Whalen and George Benoit will open their season in vaudeville at Salem, Mass., 25.—Milton Gunckel, representing Madame Modjeska, was the guest of Manager Mason 8.—Fire was discovered in the upper gallery of the Academy of Music 10, and the blaze was soon extinguished. The theatre opened as usual 11.—Leo Ledger, head usher at the Academy, resigned 11 to accept a position as assistant purser on the steamer "Providence," of the Fall River Line.—On account of the illness of Mary Mannering, Walter Bigelow has returned to his home in this city until the co. resumes its tour.

WORCESTER.—THEATRE (George H. Lighton, res. mgr.): The Malcolm Williams co. presented The Brixton Burglary 11-16 to large and appreciative audiences. New England Folks 18-23.—FRANKLIN SQUARE THEATRE (John F. Burke, res. mgr.): As Told in the Hills 7-9 pleased good houses; competent co. East Lynne 12 satisfied good audience; good co. Way Down East 14-16 delighted large audiences; excellent co. The Robinson Opera co. 18-23. Henrietta Crosman 25. Kellar 28. The Squaw Man April 1. Williams and Walker 2. Coming Thro' the Rye 4. In the Bishop's Carriage 5. The Isle of Spice 6.—PARK (Alf T. Wilton, res. mgr.): The Cherry Blossoms pleased good audiences 11-16; pleasing co.—ITEM: The Lyric Theatre closed its doors 11. The Clayton Legge Stock co. disbanded on that date.

NEW BEDFORD.—THEATRE (William B. Cross, mgr.): Taxe Stock co. 11-16 (except 12). Plays: Wealth and Poverty, David Garrick, The Parish Priest, The Price of Honor, The Black Hand, The Burglar's Wife, and Saved from Shame; opened to satisfactory business. Way Down East pleased a large audience 12. Quincy Adams Sawyer 18-23. Devil's Auction 25. Shepard's pictures 26. Coming Thro' the Rye April 1 (third engagement this season). Knickerbocker Stock co. 2-6. John Craig 8. The Yankee Consul (benefit of Addie G. Miller) 9. Chauncey Olcott 10. As Told in the Hills 11. Kirk Brown co. 18-20.

LAWRENCE.—OPERA HOUSE (Julius Cahn, lessee and mgr.: Daniel P. Landry, res. mgr.): Yiddish Players in The Last Sheen 7; small house. Joseph King's co. in East Lynne 8; fair houses. Chauncey Olcott in Eileen Asthore 9; good business. Shepard's pictures 10; good houses. Robinson Opera co. 11-16; light attendance. Operas: Wizard of the Nile, La Mascotte, Fra Diavolo, Two Vagabonds, Chimes of Normandy, Bohemian Girl, and A Trip to India. Coming Thro' the Rye (second return) 19. As Ye Sow 20. Isle of Spice 21. As Told in the Hills 22, 23.

BROCKTON.—CITY (W. B. Cross, mgr.): The Roe Stock co. 4-9 (except 5); fair business. Plays: At Piney Ridge, Sherlock Holmes, The Lighthouse by the Sea, A Woman's Revenge, The Charity Ball, The Crime of Hallowe'en, Dr. Jekyll and Mr. Hyde, The Secret Dispatch, and Jesse James. Way Down East with Phoebe Davis, 11 pleased capacity. Knickerbocker Stock co. 12-16 opened in The Goldfields of Nevada to large and pleased audience. Maud Hillman co. 18-23. Robinson Opera co. 25-30. Kirk Brown Stock co. April 1-6. The Yankee Consul 11; benefit of Annabelle Davidson, treasurer of the theatre.

NORTH ADAMS.—EMPIRE (John Sullivan, mgr.): Himmelein's Ideals week ending 16, doing good business. Plays: Captain Impudence, Lost in New York, The Roof Garden Tragedy, Deserted at the Altar, Pawn Ticket No. 210, A Montana Outlaw, Tennessee's Pardner, Utah, and Canny's Cross Roads. Devil's Auction 18. Elmer Stock co. for balance of week.—RICHMOND (B. M. Taylor, mgr.): George Felix and Lydia Barry in The Boy Next Door headed a clever co. week ending 16. Cabinet posing by La Toll Brothers, acrobats, was also clever.

PITTSFIELD.—COLONIAL (James P. Sullivan, mgr.): The Mayor of Tokio 4 turned them away; delighted audience. Fenberg Stock co. 5-9; good business and co. Plays: Beware of Men, The Gambler's Wife, The Man from Mexico, Down Mobile, and The Goldfields of Nevada. Elmer Stock co. 11-16 opened to full house; fine co. Plays: For Her Sake, The Sweetest Sin, Man's Enemy, The Way of the World, Dare Devil Dorothy, Lost in the Desert, and A Military Marriage. Himmelein's Stock co. 18-23.

HOLYOKE.—OPERA HOUSE (J. H. O'Connell, mgr.): Girls Will Be Girls 8; good co. and business. John L. Sullivan and vaudeville co. 9; poor co. and attendance. Howe's moving pictures 13; well received. Peck's Bad Boy 15. U. T. C. 16.—THE EMPIRE (T. F. Murray, mgr.): Lid Lifters 7-9 played to good business. No Mother to Guide Her 11-13; good co.; excellent attendance. Scribner's Morning Glories 14-16. Lena Rivers 18-20.

HAVERHILL.—ACADEMY (Wallace and Gilmore, lessees; J. A. Sayre, res. mgr.): La Brandt-Keese co. 11-16 opened with Queen of the Highway to good house; co. bad. Other plays: Beware of Men, The Tie That Binds, The Devil in Spirit, The Voice of the Tempter, and Her First False Step. Isle of Spice 19. Coming Thro' the Rye 19 (return). As Told in the Hills 21. As Ye Sow 22.

MARLBOROUGH.—THEATRE (Bert C. Riley, mgr.): Girls Will Be Girls 6; fine, to capacity. East Lynne 9. Lorne Elwyn Stock co. 11, and week, except 15. Plays: Anita, the Singing Girl; The Crimson Stain, Polly Primrose, The Little Minister, and Jesse James; pleasing good houses. Pff! Paff! Pouf! 15.—ITEM: The Great Davis, magician, with this co., is making a great hit here.

LOWELL.—OPERA HOUSE (Julius Cahn, mgr.): Daniel Ryan co. week 11-16; good houses. Plays: Hamlet, Ingomar, Richard III. Proscilla week 18-23 (except 20). The Isle of Spice 20.—ROLLAWAY RINK: Salem Cadet Band 17.

GLOUCESTER.—UNION HILL (Lothrop and Tolman, mgrs.): Elmer Stock co., after successful engagement, closed 9 to good business. East Lynne 11; S. R. O. O'Brien-Burns pictures 12. Pff! Paff! Pouf! 14. As Told in the Hills 18.

FITCHBURG.—CUMINGS' (Wallace and Hencksburg, lessees; J. R. Swafford, mgr.): East Lynne 13 pleased full house. Devil's Auction 19. Pff! Paff! Pouf! 20. Wizard of the Nile 21. Henrietta Crosman in All-of-a-Sudden Peggy 23.

LYNN.—THEATRE (Frank G. Harrison, mgr.): Oscar Lowande's Indoor Circus 11-16; good, to fair business. F. M. T. A. Dramatic Club in The Last of the O'Malleys 19. Kirk Brown Stock co. 19-23.

MICHIGAN.

KALAMAZOO.—ACADEMY (J. Bush, prop and mgr.): Creatore's Band 6 pleased. Ezra Kendall in Sweet Elegant Jones 7 delighted. When the Harvest Days Are Over 8; fair. Stetson's U. T. C. 9; capacity. The James Boys in Missouri 11 satisfied. Mary Mannering in Glorious Betsy 14 canceled. Mac Irwin in Mrs. Wilson-Andrews 15. The Girl of the Golden West 16. The Flaming Arrow 18. The Clansman 19. Breaking Into Society 20. E. S. Willard in Tom Pinch 22. Thorns and Orange Blossoms 23.

BAY CITY.—WASHINGTON (W. J. Daunt, mgr.): Little Dolly Dimples 10 pleased good house. The Flaming Arrow 12 thrilled a large audience. The Clansman 15. Kerry Gow 16. When the Harvest Days Are Over 17. Girl of the Sunny South 20. The Squaw Man 23. Driven from Home 24. Dora Thorne 28. Howe's pictures 30.—ALVARADO (W. J. Daunt, mgr.): Madison Square Stock co., playing repertoire to good houses.

ADRIAN.—CROSWELL OPERA HOUSE (C. D. Hardy, mgr.): Lincoln Carter's Flaming Arrow co. 6; satisfaction, to good house. The Devil's Auction 7, with a good co., to large house. Belasco's The Girl of the Golden West 9; splendid, to crowded house. The Murray Comedy co. opened 11 with A Country Courtship for a week of repertoire to large business and gave good satisfaction.—LIGHT GUARD ARMORY: O'Brien-Burns pictures 13.

COLDWATER.—TIBBIT'S OPERA HOUSE (John T. Jackson, mgr.): Creatore's Band 7 to capacity; Creatore and Madame Borill did not appear, owing to sickness. O'Brien-Burns pictures 11. Felix Haney in When the Harvest Days Are Over 13. Rogers and Grilley (Lyceum entertainers) 15. David Belasco presents The Girl of the Golden West 19. Joseph Howard and Mabel Barrison in The District Leader 20.

SAGINAW.—ACADEMY (C. W. Porter, mgr.): Hippodrome Specialty co. 4-6 to fair patronage. Stetson's U. T. C. 7 to small business. Bunch of Keys 9 pleased fair house. The Flaming Arrow 10, 11; fair co. Grace Cameron 12. The Clansman 16. Girl from the Sunny South 17, 18. Felix Haney 19, 20. The Squaw Man 22. Dora Thorne 24-27. Howe's pictures 31.

PORT HURON.—MAJESTIC (James Kirkby, mgr.): Peggy from Paris 8; good business; pleased. The Flaming Arrow; fair, to good business. Grace Cameron 11; fair co. and business. Kerry Gow 19. When the Harvest Days Are Over 22.—CITY (L. T. Bennett, mgr.): Morgan's Comedians 4-9; good business. The Girl of the Golden West 13.

CALUMET.—THEATRE (J. D. Cuddihy, mgr.): Porter J. White in The Proud Prince 6; good house; pleased. Allen Doone in Kerry Gow 8; good business; pleased. J. Kyrle McCurdy in The Old Clothes Man 9 pleased two good sized audiences. The Royal Chef 12.

CADILLAC.—THEATRE (C. E. Russell, mgr.): Weedon's Winter Circus and vaudeville 9; excellent; fair business. Grace Cameron Opera co. 14 in Little Dollie Dimples. Kerry Gow 15. The Mikado 21. Howe's moving pictures 26. Morgan's Comedians April 1-6.

BATTLE CREEK.—POST (E. R. Smith, mgr.): Devil's Auction 4 pleased a good house. Creatore's Band 6 pleased fair house. Stetson's U. T. C. 8 pleased good house. Nell Twomey in When the Harvest Days Are Over 9; fair houses.

MARQUETTE.—OPERA HOUSE (A. F. Koepcke, mgr.): Kerry Gow 9 to fair house. The Old Clothes Man 12. Howe's moving pictures 16. On the Bridge at Midnight 20. The Lion and the Mouse 29.

MARSHALL.—EMPIRE (William H. Arthur, mgr.): Stetson's U. T. C. 11; crowded house; pleased. Old Plantation Male Quartette Jubilee Singers 16. King of Tramps 29. Hoosier Girl April 9.

HILLSDALE.—UNDERWOOD'S OPERA HOUSE (N. H. Widger, mgr.): When the Harvest Days Are Over 7 pleased good house. A Woman of Mystery 15. O'Brien-Burns moving pictures 20.

HANCOCK.—KERREDGE (Ray Kerredge, mgr.): Kerry Gow 7 pleased a good house. The Old Clothes Man 11 to good house. The Royal Chef 13.

TRAVERSE CITY.—STEINBERG'S GRAND (Charles Bennett, mgr.): Kerry Gow 14.

MINNESOTA.

MANKATO.—THEATRE (S. M. Bear, lessee; C. H. Griebel, mgr.): Beach and Bowers' Minstrels 8; good business and performance. North Brothers opened 11 for week in Dixie Land to capacity; co. fine. The Lion and the Mouse 23.—MAJESTIC (Breslauer and Moore, props.): Moving pictures and specialties to fine business.

WINONA.—OPERA HOUSE (O. F. Burlingame, mgr.): North Brothers' Stock co. 4-10; big business. Plays: The Dangers of a Great City, Utah, In Dixie Land, A Charity Child, The Parish Priest, An American Cousin, A Country Girl, and The Bowery Detective. Beach and Bower's Minstrels 12. When Knighthood Was in Flower 13. Ezra Kendall 25.

FARIBAULT.—OPERA HOUSE (Arthur and Rule, mgrs.): The Time, the Place and the Girl 6 pleased good business. As Told in the Hills 8; fair, to medium business. Beach and Bowers' Minstrels 9; good show; good business. Gano-Nelson pictures 13. Local 17.

STILLWATER.—AUDITORIUM (H. C. Robertson, mgr.): Blanche Walsh in The Straight Road 7 pleased large audience. The Red Feather 9; crowded house; satisfied. When Knighthood Was in Flower 11; very enthusiastic audience; Grace Merritt as Mary Tudor especially well received.

ST. PETER.—THEATRE (Ludeke Brothers, mgrs.): Beach and Bowers' Minstrels 7 pleased good business. Ludeke Brothers have made several important changes in the dressing rooms and are now up to date in every detail.

ALBERT LEA.—BROADWAY (A. F. Wohlhuter, mgr.): The Time, the Place and the Girl 7; best here this season, to S. R. O. Skovgaard Concert 12. Beach and Bowers' Minstrels 16. The Lion and the Mouse 22. Ezra Kendall 28.

ST. CLOUD.—DAVIDSON OPERA HOUSE (F. T. Davidson, mgr.): Blanche Walsh in The Straight Road 8; large house; pleased. Dudley's Orpheum week 11.

BRAINERD.—OPERA HOUSE (C. P. Walker, gen. mgr.: W. E. Fox, local mgr.): The Red Feather 5; excellent co., to best house of the season.

MISSISSIPPI.

GREENVILLE.—GRAND (H. E. March, mgr.): The only attraction of the week was the Kilties' Band 5; pleased good house. Leon Hirsch, the leader of our orchestra, was tendered a benefit 4, when the house was well filled. Mr. Hirsch is very popular here and has furnished some excellent music during the season, being himself a fine cornet soloist. Denman Thompson's Old Homestead 19.

JACKSON.—CENTURY (Ehrlich Brothers and Coleman, lessees; S. C. Marshall, mgr.): A Message from Mars 4 pleased fair business. Nat Goodwin in The Gilded Fool 5; full house; receipts $1,200. Painting the Town 12 (return). Man and Superman 18. The Old Homestead 21. Robert Edeson 25.

VICKSBURG.—WALNUT STREET THEATRE (Henry L. Mayer, mgr.): Our New Minister 4; good, to light business. Nat Goodwin in The Genius 6 pleased big house. Painting the Town 13 (return). Lyceum attraction 18. Man and Superman 19. The Old Homestead 20. Dockstader's Minstrels 25.

GULFPORT.—OPERA HOUSE (A. I. Goodwin, mgr.): The Majestic Vaudeville co. 4; fair, to small house. Mrs. Temple's Telegram 5; excellent; pleased capacity. Prince Chap 12. Bon Ton Stock co. week 13. De Wolf Hopper in Happyland 25.

NATCHEZ.—BAKER GRAND (Erlich Brothers and Coleman, lessees; Sam J. Myers, mgr.): Nat Goodwin in A Gilded Fool 4 pleased capacity. Our

(Continued on page 23.)

IN OTHER CITIES.

Received too late for classification.

COLUMBUS.

At the Shubert Theatre this week, 18-22, Clay Clement appears in The New Dominion. Mr. Clement's impersonation of Baron von Hohenshuten is an excellent character study. On Monday night the audience was very enthusiastic, and the star was called before the curtain several times.

The attraction at the High Street Theatre last week was Hilda Thomas in The Show Girl. Miss Thomas was in excellent voice, and the co. surrounding her was adequate. Around the Clock started in Monday night, with the prospect of good business all week.

The Triangle Club, a local musical and dramatic organization, will appear in The Mummy Monarch at the Shubert Theatre 30. Indications are that the house will be packed to the doors, as this is one of the social events of the season.

JOSEPH RUSSELL HAGUE.

NEW YORK THEATRES.

New York Theatres Under Direction of Sam S. and Lee Shubert, Inc.

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Repertoire for First Week:

Monday Evening, PAPA LEBONNARD; Tuesday Evening, KING LEAR; Wednesday Evening, SHYLOCK; Thursday Evening, LOUIS XI; Friday Evening, LA MORTE CIVILE; Saturday Matinee, SHYLOCK; Saturday Evening, IL BURBERO BENEFICO.

Prices—Orchestra, 1st 10 rows, $3; balance, $2; balcony, $2, $1.50, $1; family circle, 75c. and 50c.

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Matinees, Mon., Tues., Thurs., Fri., at 2:20

Geo. Bernard Shaw's brilliant comedy,

WIDOWERS' HOUSES

With

HERBERT KELCEY, EFFIE SHANNON

CORRESPONDENCE.

Received too late for classification.

SOUTH CAROLINA.

SPARTANBURG.—GREENEWALD'S (I. H. Greenewald, mgr.): The Four Pickerts 7-19 to big business; pleased. The Marriage of Kitty 14 canceled. Black Crook 18 to large and pleased audience. The Clansman 15. Our New Minister 27 (return). Gorton's Minstrels 28. Lyman Twins 29.—ITEM: Every seat in theatre was sold for The Clansman two hours after sale was commenced, breaking all records.

TENNESSEE.

FAYETTEVILLE.—CITIZENS' OPERA HOUSE (J. M. Robertson, mgr.): Barlow Minstrels 13; large house; pleased.

VIRGINIA.

CLIFTON FORGE.—MASONIC OPERA HOUSE (W. F. Tinsley, mgr.): The Missouri Girl 7 pleased good house. Buster Brown 12; two S. R. O. houses; pleased.

ROANOKE.—ACADEMY (J. W. Iglehart, mgr.): Marie Cahill in Marrying Mary 14 pleased nice business. Buster Brown 15. Quinn and Jeffries 21. Louis James 22. Max Figman 23.

WASHINGTON.

TACOMA.—THEATRE (C. H. Herald, mgr.): "No Name" series co. 5 to light house, and should have been lighter. The Umpire (Harry Askin's management) 6; clever and funny; fair attendance. Alice-Sit-by-the-Fire 7, with Roselle Knott in title-role; well played, to poor house. Murray and Mack in Arrived in Town 8, 9; fair play to limited audiences.—STAR: Allen Stock co, No. 2 week 2-9 in Under Sealed Orders; business not heavy.—GRAND (Dean B. Worley, mgr.): Vaudeville; very good week 3-9.

NORTH YAKIMA.—THEATRE (Fred S. Schaefer, mgr.): Bonnie Brier Bush 3; fair performance and business. Roselle Knott in Alice-Sit-by-the-Fire 6; fine performance; fair business. The Umpire 8; good co. and business. Buster Brown 11. Murray and Mack 16. Black Patti 17. My Wife's Family 18. George Primrose 21. Forty-five Minutes from Broadway 22. Creston Clarke 25. Virginian 30.

WEST VIRGINIA.

MORGANTOWN.—SWISHER'S (S. N. Swisher, mgr.): The Tourists 7 pleased good business. The International Grand Concert co. 8, 9; very good performances to small houses. Under Southern Skies 11 pleased full house. The Arrival of Kitty (Elks' Benefit) 13, 14. The College Widow 18.—ITEM: A recent report that The Shackles of Fate failed to appear here on Feb. 1 was an error, as the date was properly canceled.

FAIRMONT.—GRAND OPERA HOUSE (J. E. Powell, mgr.): The Tourists 6 pleased good house. Under Southern Skies 9 pleased two good houses. King of Tramps 14. Two Merry Tramps 19. Thorns and Orange Blossoms 21. Simple Simon Simple 22.

WESTON.—CAMDEN OPERA HOUSE (Whelan and Edwards, mgrs.): Under Southern Skies 8 pleased large house.

WISCONSIN.

FOND DU LAC.—HENRY BOYLE (P. B. Haber, mgr.): The Hickman-Bessey co. closed a successful five nights' engagement 8. The Little Duchess 9, matinee and night; fair business. Lyman H. Howe's pictures 12 delighted a good house. Carter (magician, auspices of the local Y. M. C. A.) 14. The Red Feather 15. The Village Parson, matinee and night, 16. The Ham Tree (by McIntyre and Heath) 18. The Old Clothes Man 21. Stetson's U. T. C. co., matinee and night, 23. Fantasma 26. The Clansman 28. The Lion and the Mouse April 3. Coming Thro' the Rye 4.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, mgr.): The Sultan of Sulu 8 drew a large house and gave good satisfaction. Bertha Kalich 12. Ezra Kendall 14. The Red Feather 16. McIntyre and Heath 20.

WYOMING.

CHEYENNE.—CAPITAL AVENUE THEATRE (Edward F. Stahle, lessee and mgr.): The Tenderfoot 1; very good production and business. Field's Minstrels 29. The Umpire April 1.

CANADA.

BRANTFORD, ONT.—OPERA HOUSE: The Shadows of the Past 5 to poor business. A Race for Life 12; fair house and performance. Dora Thorne 13. My Wife's Family 14.—VICTORIA HALL: Marie Hall (violinist) 15.

KINGSTON, ONT.—GRAND (D. P. Brenlan, mgr.): Uncle Josh Spruceby 9; good; two good houses. Marks Brothers 11-16 opened to good business. Y. I. C. B. A. Concert 18. Sergeant Kitty 19. Shadows of the Past 23.

PETERSBORO, ONT.—GRAND (J. J. Turner and Sons, props.: J. J. Turner, Jr., mgr.): Uncle Josh Spruceby 7; poor, to fair business. Dora Thorne 9; good, to fair business.

ELKS.

The lodge of Silver City, N. Mex., celebrated their ninth anniversary Feb. 22 with a ball and banquet. Their membership now numbers one hundred and seventy-five. Upon completion of the Elks' Opera House the lodge will occupy same as a lodge and club rooms.

The lodge of Tipton, Ind., dedicated their elegant new home Feb. 11, 12. This lodge was organized just one year, and yet in this short time it has built and completed an elegant house costing $20,000. District Deputy Parrott, of Indianapolis lodge, has charge of the dedication ceremonies.

NEW YORK THEATRES.

THE AMUSEMENT EVENT OF THE YEAR

Madison Square Garden

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100 Circus Acts by 300 Famous Performers.
Epoch-Making Aerial Congress, Acrobatic Marvels of Two Hemispheres, Special Children's Circus, 40 Funny Clowns, REAL ROMAN HIPPODROME, Racing Glories of All Ages, High-Jumping Horses.

TWO EXHIBITIONS DAILY,
AT 2:00 AND 8:00.

Doors open an hour earlier to afford patrons an opportunity to visit the menagerie and museums, to see the herds of elephants, the giant giraffes, the scores of cages of wild beasts, the odd and curious freaks and living curiosities, the tallest man and woman on earth, the smallest people alive and the special vaudeville performance in the Curio Hall. Grand preliminary concert by Carl Clair's Grand Military Band at 1.30 and 7.30.
Admission to everything, including numbered seats, 25c. and 50c. (26th and 27th Street entrances only). Reserved seats 75c., $1.00 and $1.50, according to location (Madison Avenue entrance only). Private Boxes, six seats, $2.00 and $2.50. Box office open daily from 9 A. M. to 9 P. M. No seats can be reserved by telephone, but mail orders accompanied by currency will receive prompt attention.

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THE CHORUS LADY

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Adolph Zink, the Little Comedian, Rice and Elmer, Toy and Toy, Alto Yolo, The Demathas, Special Act—Lawrence and Harrington, Golden and Hughes, Mr. and Mrs. Tracy, Rich Duo, Jerome Mom, Wood, Stone and Cole, Mirrorgraph, the Vitagraph, Harry Le Clair, Extra Attraction.
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THE PARISIAN BELLES

"Pair of Peaches." Vaudeville.

THE GOTHAM East 125th St. Ladies' Mat. Today

Broadway Gaiety Girls

3—Burlettas—2 5 Vaudeville Acts

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. No more publication in the subsequent issue. Dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A BREAK FOR LIBERTY (International Amuse. Co., mgrs.): Jersey City, N. J., March 18-23, Newark 25-30.

A COUNTRY KID (H. B. Whittaker, mgr.): Mt. Gilead, O., March 19, Zanesville 21, Mansfield 22, Londonville 25, Chicago Jct. 26, Massillon 27, Berlin 28, Medina 30.

A MAN'S BROKEN PROMISE (J. L. Veronee Amuse. Co., mgrs.): New York city March 18-23, Bayonne, N. J. 25-27, Chester, Pa., 28-30.

A MARKED WOMAN (Al. H. Woods, mgr.): Cincinnati, O., March 17-23, St. Louis, Mo., 24-29.

A MESSENGER BOY (Geo. D. Sweet, mgr.): Weatherford, Tex., March 19, Mineral Wells 20, Cleburne 21, Ft. Worth 22, Dallas 23, Sherman 25, Gainesville 26, Ardmore, I. T., 27, Paul's Valley 28, Purcell 29.

A MESSAGE FROM MARS (Southern; Max Plohn, mgr.): Birmingham, Ala., March 18-23.

A MILLIONAIRE'S REVENGE (E. Dick Ryder, mgr.): St. Paul, Minn., March 17-23, Minneapolis 24-30.

A PAIR OF COUNTRY KIDS (Eastern; C. Jay Smith, mgr.): Roseville, Ill., March 19, Burlington, Ia., 20, Keithsburg, Ill., 21, Davenport, Ia., 22, Moline, Ill., 23, Cedar Rapids, Ia., 24, Vinton 25, Oelwein 26, West Union 27, Postville 28, Elkader 29, McGregor 30, N. McGregor 31.

A PAIR OF COUNTRY KIDS (Western; C. Jay Smith, mgr.): Wabash, Ind., March 19, Huntington 20, Columbia City 21, Warsaw 22, Ft. Wayne 23, 24, Auburn 25, Kendallville 26, Garrett 27, Angola 28, Hillsdale, Mich., 29, Adrian 30.

A POOR RELATION (L. A. Nelms, mgr.): Ogden, U., March 19, Brigham 20, Salt Lake City 21-23, Bingham 24, Lehi 25, Mammoth 26, Eureka 27, Springville 28, Provo 29, Mt. Pleasant 30.

A RACE FOR LIFE (P. H. Sullivan Amuse. Co., mgrs.): Buffalo, N. Y., March 18-23, Cleveland, O., 25-30.

A RAGGED HERO (De Cordova and Rhodes, mgrs.): Ellicottville, N. Y., March 19, Franklinville 20, Fredonia 21, Westfield 22, Dunkirk 23, Le Roy 25, Warsaw 26, Perry 27, Mount Morris 28, Danville 29, Saw 30, Corning 30.

A ROYAL SLAVE (Rex Roselli, mgr.): Wilburton, I. T., March 19, Halleyville 20, Barthora 21, Shawnee, Okla., 22, Ada, I. T. 23, Lehigh 25, Coalgate 26.

A STRANGER IN TOWN (H. B. Linton, mgr.): Prescott, Ariz., March 19, Jerome 20, Kingman 21, Needles, Cal., 22, San Bardo 23, Los Angeles 25-30.

A WOMAN OF FIRE (P. H. Sullivan Amuse. Co., mgrs.): Newark, N. J., March 18-23, Boston, Mass., 25-30.

ACROSS THE PACIFIC (Chas. E. Blaney Amuse. Co., mgrs.): Newark, N. J., March 18-23.

ADAMS, MAUDE (Chas. Frohman, mgr.): Chicago, Ill., March 4—indefinite.

ALDRICH, CHARLES T. (A. H. Woods, mgr.): Montreal, Can., March 18-23, Toronto 25-30.

ALLEN, VIOLA (Chas. W. Allen, mgr.): Detroit, Mich., March 18-20, Cleveland, O., 21-23, Springfield 25, Columbus 26, 27, Dayton 29, Indianapolis, Ind., 30.

ANGLIN, MARGARET (Henry Miller, mgr.): New York city Oct. 3—indefinite.

ARE YOU A MASON: Plymouth, Pa., March 19, Carbondale 20, Pittston 21, Batavia, N. Y., 22, Lockport 23.

ARIZONA (David J. Ramage, mgr.): Syracuse, N. Y., March 18-20, Rochester 21-23.

AS TOLD IN THE HILLS (Central; W. F. Mann, owner; Clarence E. Burdick, mgr.): Waupun, Wis., March 19, Beaver Dam 20, Jefferson 21, Edgerton 22, Stoughton 23, Racine 24, Burlington 25, Delavan 26, Whitewater 27, Elgin, Ill., 30, Hammond, Ind., 31.

AS TOLD IN THE HILLS (Eastern; W. F. Mann, owner; Neubit Scoville, mgr.): Salem, Mass., March 19, 20, Haverhill 21, Lawrence 22, 23, Lewiston, Me., 25, Portland 26, 27, Bath 28, Augusta 29, Bangor 30.

AS TOLD IN THE HILLS (Western; W. F. Mann, owner; Don A. Macmillan, mgr.): Galveston, Tex., March 19, Beaumont 20, Port Arthur 21, Orange 22, Jennings, La., 23, Thibodaux 24, Donaldsonville 25, Baton Rouge 26, Natchez, Miss., 27, Jackson 28, Monroe, La., 29, Ruston 30, Shreveport 31.

AT CRIPPLE CREEK (Eastern; E. J. Carpenter's; C. L. Crane, mgr.): Memphis, Tenn., March 18-23, Atlanta, Ga., 25-30.

AT THE WORLD'S MERCY (Spencer and Aborn, mgrs.): Hoboken, N. J., March 17-20.

BARRYMORE, ETHEL (Charles Frohman, mgr.): New York city Feb. 18—indefinite.

BATES, BLANCHE (David Belasco, mgr.): Kansas City, Mo., March 18-24, St. Louis 25-30.

BEDFORD'S HOPE (Stair and Havlin, mgrs.): Montreal, Can., March 18-23, Toronto 25-30.

BEHIND THE MASK: Philadelphia, Pa., March 18-23, Newark, N. J., 25-30.

BELLEW, KYRLE (Klaw and Erlanger, mgrs.): Baltimore, Md., March 18-23.

BEN HUR (Klaw and Erlanger, mgrs.): New York city Feb. 25-March 30.

BERTHA, THE SEWING MACHINE GIRL (A. H. Woods, mgr.): Baltimore, Md., March 18-23, Washington, D. C., 25-30.

BERTHA, THE SEWING MACHINE GIRL (No. 2; Al. H. Woods, mgr.): Orange, N. J., March 18-20, Red Bank 21, Asbury Park 22, Plainfield 23.

BIG HEARTED JIM (Klimt and Gazzolo, owners; Daniel Reed, mgr.): Albany, N. Y., March 19, 20, Schenectady 21, 22, Utica 23, Niagara Falls 25, St. Catherines, Can., 26, Berlin 27, Brantford 28, Hamilton 29, 30.

BILLY THE KID (H. H. Hancock, mgr.): Harrisburgh, Pa., March 18, 19, Carlisle 20, York 21, Altoona 22, Johnstown 23, Pittsburgh 25-30.

BINDLEY, FLORENCE (The Girl and the Gambler): Chattanooga, Tenn., March 18-23, Nashville 25-30.

BINGHAM, AMELIA: New Orleans, La., March 25-30.

BLAIR, EUGENIE (Chas. Ringdorf, mgr.): New York city March 18-23, Brooklyn, N. Y., 25-30.

BLANEY, HARRY CLAY (Blaney Bros., mgrs.): Baltimore, Md., March 18-23, Philadelphia, Pa., 25-30, Brooklyn, N. Y., April 1-6.

BREWSTER'S MILLIONS (Frederic Thompson, mgr.): New York city Jan. 1—indefinite.

BROWN OF HARVARD (Henry Miller, mgr.): Brooklyn, N. Y., March 18-23.

CHECKERS (John Timoney, mgr.): Pittsburgh, Pa., March 18-23, Cincinnati, O., 24-30.

CHINATOWN CHARLEY (Al. H. Woods, mgr.): Brooklyn, N. Y., March 11-23, New York city 25-30.

CLARKE, CRESTON (Jules Murry, mgr.): Tacoma, Wash., March 19, Victoria, B. C. 20, Vancouver 21, New Westminster 22, Bellingham, Wash., 23, N. Yakima 25, Walla Walla 26, Colfax 27, Spokane 28, Missoula, Mont., 29, Helena 30.

CLEMENT, CLAY (Charles H. Greene, mgr.): Cleveland, O., March 18-23.

COLLIER, WILLIAM (Chas. Frohman, mgr.): New York city Dec. 31—indefinite.

COON HOLLOW: Garrett, Ind., March 19, Albion 21, Columbia City 22, Huntington 23.

CRANE-JEFFREYS (Liebler and Co. and Charles Frohman, mgrs.): Memphis, Tenn., March 18, 19, Nashville 20, Knoxville 21, Roanoke, Va., 22, Lynchburg 23, Jacksonville, Fla., 25, Savannah, Ga., 26, Charleston, S. C. 27, Augusta, Ga., 28, Columbia, S. C., 29, Charlotte, N. C., 30.

CROSMAN, HENRIETTA (Maurice Campbell, mgr.): Fall River, Mass., March 21, Woonsocket, R. I., 22.

CUSTER'S LAST FIGHT (J. E. Clifford, mgr.): Wheeling, W. Va., March 18-20, McKeesport, Pa., 21-23, Syracuse, N. Y., 25-27, Rochester 28-30.

DALY, ARNOLD (Daniel Frohman, mgr.): Philadelphia, Pa., March 25-April 6.

DANIEL BOONE ON THE TRAIL (Harris and Feltus, mgrs.): Abbeville, S. C., March 21.

DAY, ANNA (Sweeley, Shipman and Co., mgrs.): Darlington, S. C., March 19, Sumter 20, Brunswick, Ga., 21, Waycross 22, Jacksonville, Fla., 23.

D'ORSAY, LAWRANCE (Daniel Frohman, mgr.): Philadelphia, Pa., March 18-30.

DODGE, SANFORD (Sanford Dodge, mgr.): Tulsa, I. T., March 19, Cleveland, Okla., 20, Altamont, Kan., 28, Cherryvale 29.

DORA THORNE (Eastern; Harry Chappell, mgr.): St. Thomas, Can., March 19, Chatham 20, Petrolia 21, Sarnia 22, Saginaw, Mich., 24-27, Bay City 28, 29, Owosso 30.

DOWN THE PIKE (Stair and Nicolai, mgrs.): Evansville, Ind., March 17-20, Anderson 21, Muncie 22, Piqua, O., 23, Detroit, Mich., 24-30, Ft. Wayne, Ind., 31.

DREW, JOHN (Chas. Frohman, mgr.): New Orleans, La., March 18-23, Mobile, Ala., 25, Montgomery 26, Macon, Ga., 27, Birmingham, Ala., 28, Chattanooga, Tenn., 29, Atlanta, Ga., 30.

EAST LYNNE (John L. Newton, mgr.): Montgomery, Ala., March 22.

EAST LYNNE (W. W. Shuttleworth, mgr.): Middletown, Conn., March 19, Waterbury 20, New York city 25-30.

EDESON, ROBERT (H. R. Harris, mgr.): Paducah, Ky., March 19, Cairo, Ill., 20, Little Rock, Ark., 21, Memphis, Tenn., 22, 23.

EIGHT BELLS (Byrne Bros., mgrs.): St. Louis, Mo., March 17-24.

ELLIOTT, MAXINE (Chas. B. Dillingham, mgr.): Brooklyn, N. Y., March 18-23.

FAUST (White's; Olga Verne, mgr.): Eureka Springs, Ark., March 19, Rogers 20, Fayetteville 21, Mena 22, Ft. Smith 23, Clarksville 25, Morrellton 26, Little Rock 27, Hot Springs 28, Eldorado 29, Camden 30.

FAUST LIFEORAMA (H. Powell, mgr.): Center, Mo., March 18-20, Perry 21-23, Hannibal 25, Hunnewell 26, 27, Shelbina 28-30.

FAVERSHAM, WILLIAM (Liebler and Co., mgrs.): Bridgeport, Conn., March 19, Hartford 20, Waterbury 21, New Haven 22, Springfield, Mass., 23, New York city 25-30.

FEALY, MAUDE (John Cort, mgr.): Louisville, Ky., March 16-20, Evansville, Ind., 21, Owensboro, Ky., 22, Richmond, Ind., 23, Dayton, O., 25, Springfield 26, Lexington, Ky., 27, Charleston, W. Va., 28, Richmond, Va., 29, Norfolk 30.

FISKE, MRS. (Harrison Grey Fiske, mgr.): Buffalo, N. Y., March 18-23.

FITZSIMMONS, BOB (J. C. Matthews, mgr.): Clearfield, Pa., March 19, Johnstown 20, Somerset 21, Columbia 22, New Brunswick, N. J., 23.

FOR A HUMAN LIFE (Wm. T. Keogh, mgr.): Chicago, Ill., March 11-23, St. Louis, Mo., 25-30.

GALLATIN, ALBERTA (Sweeley, Shipman and Co., mgrs.): Findlay, O., March 19, Fostoria 20, Tiffin 21, Elyria 22, Ashtabula 23.

GEORGE, GRACE (Wm. A. Brady, mgr.): Philadelphia, Pa., March 11-23, Scranton 25, Williamsport 26, Reading 27, Wilmington, Del., 28, Atlantic City, N. J., 29.

GILLETTE, WILLIAM (Chas. Frohman, mgr.): Boston, Mass., March 18-30.

GILMORE, BARNEY (Havlin and Nicolai, mgrs.): Chicago, Ill., March 17-30.

GILMORE, PAUL (Jules Murry, mgr.): Omaha, Neb., March 19, 20, Topeka, Kan., 21, St. Joseph, Mo., 22, 23, Kansas City 24-27, Sedalia 28, Columbia 29, Jefferson City 30.

GOODWIN, NAT C.: Houston, Tex., March 19, 20, San Antonio 21, El Paso 23, Los Angeles, Cal., 25-April 6.

GRAPEWIN, CHARLES: Buffalo, N. Y., March 18-23.

GREET PLAYERS (Ben Greet, mgr.): New York city March 4—indefinite.

HACKETT, JAMES K.: Washington, D. C., March 18-23.

HALL, HOWARD (Chas. E. Blaney Amuse. Co., mgrs.): Milwaukee, Wis., March 17-23.

HANFORD, CHARLES B. (F. Lawrence Walker, mgr.): Roquiam, Wash., March 19, Tacoma 20, Victoria, B. C., 21, Nanaimo 22, Vancouver 23, Bellingham, Wash., 25, Everett 26, Olympia 28, Seattle 29, 30.

HANS HANSON (James T. McAlpin, mgr.): Williams, Ariz., March 19, Flagstaff 20, Winslow 21, 22, Gallup, N. Mex., 23, 24, Belen 25, Albuquerque 26, Santa Fe 27, Las Vegas 28, Springer 29, Raton 30, 31.

HENDRICKS, BEN (Wm. Gray, mgr.): Olympia, Wash., March 19, Aberdeen 20, Hoquiam 21, Montesano 22, Elma 23, Mt. Vernon 25, Anacortes 26, Blaine 27, Snohomish 28, Kent 29, Centralia 30.

HIS LAST DOLLAR (Stair and Nicolai, mgrs.): New York city March 11-23.

HOW BAXTER BUTTED IN (Vance and Sullivan, mgrs.): Hartford, Conn., March 21-23, Holyoke, Mass., 25-27, Springfield 28-30.

HUMAN HEARTS (Southern; Jay Simms, mgr.): Brownsville, Pa., March 19, Uniontown 20, Mt. Pleasant 21, Scottdale 22, Bellaire, O., 23.

HUMAN HEARTS (Eastern): Paterson, N. J., March 18-20, Orange 21, New Brunswick 22, York, Pa., 23, Brooklyn, N. Y., 25-30.

HUMAN HEARTS (Western; Wm. Franklin Riley, mgr.): Pasadena, Cal., March 19, Pomona 20, Riverside 21, Santa Ana 22, Redlands 23, American Forks, U., 25, Bingham 26, Provo City 27, Grand Junction, Colo., 28, Aspen 29, Glenwood Springs 30.

IN OLD KENTUCKY: New York city March 18-23.

IN THE BISHOP'S CARRIAGE (Liebler and Co., mgrs.): Rochester, N. Y., March 22, 23, Brooklyn 25-30.

JAMES, LOUIS (Wallace Munro, mgr.): Charlotte, N. C., March 19, Greensboro 20, Roanoke, Va., 21, Lynchburg 22, Charlottesville 23, New York city 25-30.

JEFFERSON, JOSEPH AND WM. W. (Shubert Bros., mgrs.): Washington, D. C., March 18-23.

JERRY FROM KERRY (Patten and Fletcher, mgrs.): Pleasant Grove, U., March 19, Fairview 20, Mt. Pleasant 21, Spring City 22, Richfield 23, Salina 25, Manti 26.

KALICH, BERTHA (Harrison Grey Fiske, mgr.): Cincinnati, O., March 18-23, Toledo 25-27, Buffalo, N. Y., 28-30.

KNOTT, ROSELLE (Sweeley, Shipman and Co., mgrs.): Salem, Ore., March 19, Albany 20, Corvallis 21, Hillsboro 22, Vancouver, Wash., 23, Walla Walla 25, Pendleton, Ore., 26, Baker City 27, Boise, Ida., 28, Pocatello 29, Logan, U., 30, Ogden 31.

LACKAYE, WILTON (W. A. Brady, mgr.): Toronto, Can., March 18-23, Washington, D. C., 25-30.

LENA RIVERS (Burton Nixon, mgr.): Holyoke, Mass., March 18-20, Springfield 21-23, New York city 25-30.

LORIMER, WRIGHT (Wm. A. Brady, mgr.): Chicago, Ill., Feb. 12-March 17, Minneapolis, Minn., 18-23, St. Paul 25-30.

LOST IN NEW YORK (I. N. Bronson, mgr.): Spokane, Wash., March 18-24, Davenport 25, Coeur d'Alene, Ida., 26, Harrison 27, Wardner 28, Wallace 29, Burke 30.

MAN AND SUPERMAN (C. B. Dillingham, mgr.): Vicksburg, Miss., March 19, Memphis, Tenn., 20, 21, Nashville 22, 23.

MANSFIELD, RICHARD (B. Stevens, mgr.): New York city Feb. 25-March 23, Scranton, Pa., 25, Wilkes-Barre 26, Reading 27, Harrisburg 28, Trenton, N. J., 29, Wilmington, Del., 30.

MANTELL, ROBERT B. (Wm. A. Brady, mgr.): Washington, D. C., March 18-23, Brooklyn, N. Y., 25-30.

MELVILLE, ROSE (J. R. Stirling, mgr.): Indianapolis, Ind., March 18-23, Dayton, O., 25-27, Columbus 28-30.

MERRITT, GRACE (Sweeley, Shipman and Co., mgrs.): Sterling, Ill., March 19, Ottawa 20, Kankakee 21, Champaign 22, Danville 23.

MODJESKA, MADAME (Jules Murry, mgr.): Barre, Vt., March 19, Manchester, N. H., 20, Taunton, Mass., 21, Fall River 22, Danbury, Conn., 23.

MONTANA (Charles L. McTernan, mgr.): Kansas City, Mo., March 17-23, Omaha, Neb., 24-27.

MORTIMER, LILLIAN (J. L. Veronee, mgr.): Philadelphia, Pa., March 18-30.

MR. HOPKINSON (J. K. Hackett, mgr.): Boston, Mass., March 18-30.

MRS. WIGGS OF THE CABBAGE PATCH (Liebler and Co., mgrs.): San Francisco, Cal., March 18-30.

MRS. WARREN'S PROFESSION: New York city March 9—indefinite.

MURPHY, TIM (T. E. Saunders, mgr.): St. Louis, Mo., March 17-23.

NAZIMOVA, ALLA (Henry Miller, mgr.): New York city—indefinite.

NELLIE, THE BEAUTIFUL CLOAK MODEL (Al. H. Woods, mgr.): Bayonne, N. J., March 18-20, Camden 21-23, Baltimore, Md., 25-30.

NETHERSOLE, OLGA (Louis Nethersole, mgr.): Milwaukee, Wis., March 18-23, Indianapolis, Ind., 25, 26, Dayton, O., 27, Louisville, Ky., 28-30.

NOVELLI, ERMETE (Sam S. and Lee Shubert, Inc., mgrs.): New York city March 18—indefinite.

O'HARA, FISKE (Chas. E. Blaney Amuse. Co., mgrs.): Brooklyn, N. Y., March 18-23.

OLCOTT, CHAUNCEY (Augustus Pitou, mgr.): Boston, Mass., March 11-23.

OLD ARKANSAW (L. A. Edwards, mgr.): Salt Lake City, U., March 17-20, Tooele 21, Stockton 22, Ogden 23, Bountiful 25, Kaysville 26, Bingham Jct. 27, Pleasant Grove 28, Mammoth 29, Eureka 30.

OLD ISAACS FROM THE BOWERY: New York city March 18-23, Brooklyn 25-30.

O'NEILL, JAMES (Edgar Forrest, mgr.): Meridian, Miss., March 19, Mobile, Ala., 20, Pensacola, Fla., 21, Montgomery, Ala., 22, Columbus, Ga., 23.

O'NEIL, NANCE (Jackson and Reed, mgrs.): Oakland, Cal., March 19, Portland, Ore., 21-23, Seattle, Wash., 25-27, Victoria, B. C., 28, Vancouver 29.

ON PAROLE (Henry Miller, mgr.): New York city Feb. 25-March 23.

OUR FRIEND FRITZ (Wm. W. Miller and Geo. H. Nicolai, mgrs.): Brooklyn, N. Y., March 18-23, Camden, N. J., 25-27, Wilmington, Del., 28-30.

OUR NEW MINISTER (Joseph Conyers, mgr.): Jacksonville, Fla., March 19, Brunswick, Ga., 20, Savannah 21, Charleston, S. C., 22, Augusta, Ga., 23, Columbia, S. C., 25, Newberry 26, Spartanburg 27, Asheville, N. C., 28, Charlotte 29, Greensboro 30.

OUR OLD KENTUCKY HOME (Wm. Heywood, mgr.): Osage City, Kan., March 19, Lyndon 20, Burlingame 21, Holton 22, Horton 23, Falls City, Neb., 25, Sabatha, Kan., 26, Hiawatha 27, Auburn, Neb., 28, Tecumseh 29, Pawnee City 30.

OWEN, WILLIAM (C. R. Williams, mgr.): Auburn, Ind., March 19, Angola 20, Ypsilanti, Mich., 21, Pontiac 22.

PARTED ON HER BRIDAL TOUR (Chas. E. Blaney Amuse. Co., mgrs.): New York city March 18-23.

PATTON, W. B. (J. M. Stout, mgr.): Champaign, Ill., March 19, Paris 21, Harrisburg 22, Princeton, Ind., 23, Evansville 24, Linton 26, Columbus 27, Noblesville 28, Muncie 29.

PECK'S BAD BOY (Union Amuse. Co., mgrs.): Dallas, Tex., March 19, Cleburne 20, Ft. Worth 21, Waco 22, Austin 23, San Antonio 24, El Paso 26, Douglas, Ariz., 27, Bisbee 28, Tombstone 29, Tucson 30.

PIONEER DAYS (Shubert and Anderson, mgrs.): New York city—indefinite.

QUEEN OF THE CONVICTS (P. H. Sullivan Amuse. Co., mgrs.): Richmond, Va., March 18-23, Norfolk 25-30.

QUEEN OF THE HIGHBINDERS (A. H. Woods, mgr.): Louisville, Ky., March 17-23, Hamilton, O., 24-30.

QUEEN OF THE WHITE SLAVES (Al. H. Woods, mgr.): Philadelphia, Pa., March 18-23, Brooklyn, N. Y., 25-30.

QUINCY ADAMS SAWYER (Eastern): Albany, N. Y., March 23.

RAFFLES (Jos. M. Galtes, mgr.): Cincinnati, O., March 18-23.

ROBERTS, FLORENCE (John Cort, mgr.): Dallas, Tex., March 18, 19, Waco 20, Austin 21, San Antonio 22, 23, Tucson, Ariz., 25, Phoenix 26, Bakersfield, Cal., 28, Fresno 29, Stockton 30.

ROBERTSON, FORBES (Klaw and Erlanger, mgrs.): Buffalo, N. Y., March 18-23.

ROBSON, ELEANOR (Liebler and Co., mgrs.): New York city Oct. 2—indefinite.

ROSS, THOMAS W. (Sam S. and Lee Shubert, Inc., mgrs.): Chicago, Ill., March 11-23.

RULED OFF THE TURF (A. H. Woods, mgr.): Chicago, Ill., March 17-30.

RUSSELL, ANNIE (Wagenhals and Kemper, mgrs.): Cincinnati, O., March 18-23, Pittsburgh, Pa., 25-30.

RUSSELL, LILLIAN (Joseph Brooks, mgr.): Peoria, Ill., March 19, Bloomington 20, Springfield 21, Decatur 22, Quincy 23, St. Louis, Mo., 24-30.

SHEA, THOMAS E. (Nixon and Zimmerman, mgrs.): Hamilton, Can., March 18-23.

SIDE TRACKED (Jule Walters, mgr.): Oskaloosa, Ia., March 19, Centralia, Mo., 20, Buxton, Ia., 21, What Cheer 22, Eldora 23.

SI PLUNKARD (W. A. Junker, mgr.): Winchester, Ky., March 20, Maysville 21, Portsmouth, O., 22, Huntington, W. Va., 23, Ironton, O., 25, Wellston 26, Athens 27, Parkersburg, W. Va., 28, Lancaster, O., 29, Nelsonville 30.

SKINNER, OTIS (Chas. Frohman, mgr.): Altoona, Pa., March 19, Harrisburg 20, Atlantic City, N. J., 21, Trenton 22, Paterson 23.

SNUG HARBOR (Lecomte and Flesher, mgrs.): Houtsdale, Pa., March 19, Johnsonburg 20, Kane 21, Mt. Jewett 22, Salamanca, N. Y., 23, Perry 24, Batavia 27, Penn Yan 28, Ithaca 30.

SPOONER, CECIL (Chas. E. Blaney Amuse. Co., mgrs.): Minneapolis, Minn., March 17-23.

STAHL, ROSE (Henry B. Harris, mgr.): New York city Sept. 1—indefinite.

SUSAN IN SEARCH OF A HUSBAND (Liebler and Co., mgrs.): Kansas City, Mo., March 18-23.

TERRY, ELLEN: Pittsburgh, Pa., March 18-23, Washington, D. C., 25-30.

TEXAS: Providence, R. I., March 18-23, New York city 25-30.

THE ARRIVAL OF KITTY (C. S. Williamson Co., Inc., props.): McKeesport, Pa., March 18-20, Wheeling, W. Va., 21, Sistersville 22, Parkersburg 23, Marietta, O., 25, Clarksburg, W. Va., 26, Weston 27, Fairmont 28, Mannington 29, Grafton 30.

THE AVENGER (Louis Miller, mgr.): Camden, N. J., March 18-20, Wilmington, Del., 21-23, Philadelphia, Pa., 25-30.

THE BANKER'S CHILD (Eastern; Harry Shannon, prop. and mgr.): Alva, Okla., March 21, Woodward 25, Kiowa, Kan., 26, Anthony 27, Harper 28, Norwich 29, Conway Springs 30.

THE BANKER'S CHILD (Western; E. H. Perry, mgr.): Fairfield, Neb., March 23, York 27, Osceola 28, Shelby 29, Lincoln 30.

THE BELLE OF JAPAN (G. Harris Eldon, mgr.): Salida, Colo., March 18, Florence 20, Canyon City 21, Victor 22, Colorado Springs 23, Denver 24-30.

THE BONNIE BRIER BUSH (Shipman and Colvin, mgrs.): Weiser, Ida., March 19, Caldwell 20, Pocatello 21, Logan, U., 22, 23, Salt Lake City 25-30.

THE BURGLAR AND THE WAIF (Shaw-Gallagher, mgrs.): Bartlesville, I. T., March 20, Fredonia, Kan., 23, St. Joseph, Mo., 24-27, Joplin 28, Galena, Kan., 29, Columbus 30, Pittsburgh 31.

THE BURGLAR'S DAUGHTER (Vance and Sullivan, mgrs.): Detroit, Mich., March 17-23, Pittsburgh, Pa., 25-30.

THE CHOIR SINGER (Jos. McKeever, mgr.): Berwick, Pa., March 19, 20, Plymouth 21, Carbondale 22, Pittston 23, Newark, N. J., 25-31.

THE CLANSMAN (George H. Brennan, mgr.): Valdosta, Ga., March 23.

THE CLANSMAN (Geo. H. Brennan, mgr.): Kalamazoo, Mich., March 19.

THE COLLEGE WIDOW (Eastern; Henry W. Savage, mgr.): Plainfield, N. J., March 23, Washington, D. C., 25-30.

THE COLLEGE WIDOW (Southern; Henry W. Savage, mgr.): Muscatine, Ia., March 19, Ottumwa 20, Oskaloosa 21, Grinnell 22, Marshalltown 23, Cedar Rapids, Mich., 25, Iowa City, Ia., 26, Clinton 27, Freeport, Ill., 28, Beloit, Wis., 29, Dubuque, Ia., 30, St. Paul, Minn., 31.

THE CONVICT'S DAUGHTER (I: Jas. D. Barton and Co., mgrs.): Toledo, O., 17-20, Lima 21, Ft. Wayne, Ind., 22, 23, Memphis, Tenn., 25-30.

THE COUNTRY JAY (J. H. Bauman, mgr.): Bloomington, Ill., March 19, Clinton 20, Champaign 21, Lincoln 22, Springfield 23, Peoria 24, Jackson 25, Litchfield 26, Collinsville 28, E. St. Louis 29, 30.

THE COWBOY GIRL (Eastern; Kilroy and Britton, mgrs.): Louisville, Ky., March 17-24.

THE COW PUNCHER (W. F. Mann, owner; E. L. Maxwell, mgr.): Johnstown, Pa., March 19, Greensburg 20, Butler 21, Newcastle 22, Sharon 23, Erie 25-27, Akron, O., 28-30.

THE CURSE OF DRINK (Chas. E. Blaney Amuse. Co., mgrs.): Peoria, Ill., March 21-23.

THE DAUGHTERS OF MEN (Henry B. Harris, mgr.): Chicago, Ill., March 18-30.

THE DEVIL'S AUCTION (Chas. N. Yale, mgr.): Fitchburg, Mass., March 19, Marlboro 20, Woonsocket, R. I., 21, Newport 22, Fall River, Mass., 23, New Bedford 25, Taunton 26, Brockton 27, Lynn 28, Salem 29, Lawrence 30.

THE DISTRICT LEADER (Frank J. Sardam, mgr.): Ottawa, Ill., March 19, Joliet 21, Elgin 22.

THE EYE WITNESS (Lincoln J. Carter's): Philadelphia, Pa., March 25-30.

THE FAST MAIL (Scott and Rayner, mgrs.): Lehi, U., March 19, American Forks 20, Provo 21, Springville 22, Grand Junction, Colo., 23, Glenwood Springs 25, Leadville 26, Salida 27, Florence 28, Canon City 29, Colorado Springs 30.

THE FLAMING ARROW (Charles A. Sellon, mgr.): Benton Harbor, Mich., March 19, Elkhart, Ind., 20, Goshen 21, S. Bend 22, Michigan City 23, Hammond 24.

THE FOUR CORNERS OF THE EARTH (Klimt and Gazzolo, owners; J. Berno, mgr.): Boston, Mass., March 18-23, Providence, R. I., 25-30.

THE GAMBLER OF THE WEST (A. H. Woods, mgr.): Toronto, Can., March 18-23, Montreal 25-30.

THE GIRL FROM THE RANCH (H. B. Hearn's): Youngstown, O., March 18-20, Canal Dover 21, Lancaster 22.

THE GIRL OF THE SUNNY SOUTH (Travers Vale, mgr.): Bay City, Mich., March 20, 21, Port Huron 23, Fostoria, O., 25, Sandusky 26, Ashtabula 27, Erie, Pa., 28-30.

THE GOVERNOR'S PARDON: Troy, N. Y., March 18-20, Erie, Pa., 21-23, Detroit, Mich., 24-30.

THE GREAT WALL STREET MYSTERY (Vance and Sullivan, mgrs.): Chicago, Ill., March 17-23.

THE HEIR TO THE HOORAH (Kirke La Shelle Co., mgrs.): Cleveland, O., March 18-20, Detroit, Mich., 21-23, Toronto, Can., 25-30.

THE HOLY CITY (H. M. Blackaller, mgr.): Wayne, Neb., March 19, Pierce 22, Norfolk 23, Madison 25, David City 26, Fremont 27, Missouri Valley, Ia., 28, Shenandoah 29, Villisca 30.

THE HOLY CITY: New York city March 18-23.

THE HOLY CITY (Lecomte and Flesher, mgrs.): Fayetteville, Ark., March 19, Ft. Smith 20, Muskogee, I. T., 21, Tulsa 22, Vanita 23, Joplin, Mo., 24, Galena 25, Carthage 26, Lamar 27, Springfield 28, Webb City 29, Neosha 30.

THE HOOSIER GIRL (Gus Cohan, mgr.): Kankakee, Ill., March 19, Sheldon 20, Watseka 21, Lexington 22, Streator 23, Michigan City, Ind., 24, Laporte 25, Wappanee 26, Auburn 27, Ft. Wayne 28, Columbia City 29, Valparaiso 30.

THE HYPOCRITES (Chas. Frohman, mgr.): Philadelphia, Pa., March 11-23.

THE JAMES BOYS (Fred Miller, mgr.): Jefferson City, Mo., March 19, Gallatin 21, Rockport 22, Nebraska City, Neb., 23, Council Bluffs, Ia., 24, Ft. Dodge 26, Mason City 27, Algona 28, Hartley 29, Rock Rapids 30, Sioux Falls, S. D., 31.

THE KING OF THE CATTLE RING (Joe Becker, mgr.): Santa Fe, N. Mex., March 21, Las Vegas 23.

THE KING OF TRAMPS (Western; Leon Allen, mgr.): Portland, Ore., March 17-23, Hillsboro 25, Corvallis 26, Lebanon 27, Oregon City 28, Hoquiam 29, Wash., 30, Tacoma 30.

THE KING OF TRAMPS (Billy Walsh, mgr.): Bennington, Vt., March 19, Whitehall, N. Y., 20, Fair Haven, Vt., 21, Rutland 22, Granville, N. Y., 23, Poultney, Vt., 25, Middlebury 26, Winooski 27, Milton 28, Scranton 29, St. Albans 30.

THE LIGHT ETERNAL (Henry Miller, mgr.): Newark, N. J., March 18-23, Brooklyn, N. Y., 25-30.

THE LION AND THE MOUSE (A; Henry B. Harris, mgr.): New York city Nov. 20, 1906-April 6.

THE LION AND THE MOUSE (B; Henry B. Harris, mgr.): St. Louis, Mo., March 17-23, Cincinnati, O., 25-30.

THE LION AND THE MOUSE (C; Henry B. Harris, mgr.): Cedar Rapids, Ia., March 19, Waterloo 20, Mason City 21, Albert Lea, Minn., 22, Mankato 23, Ashland, Wis., 25, Calumet, Mich., 27, Hancock 28, Marquette 29, Menominee 30.

THE LITTLE HOMESTEAD (William Macauley, mgr.): Akron, O., March 19, Massillon 20, Canton 21, E. Liverpool 22.

THE LITTLE PROSPECTOR (Frank G. King, mgr.): Russell, Kan., March 19, Hays City 20, Grainfield 22, Oakley 23, Colby 25, Hoxie 26, Hill City 27, Sylvan Grove 29, Lincoln Center 30.

THE MAN ON THE BOX (John Cort, mgr.): Atlanta, Ga., March 18, 19, Chattanooga, Tenn., 20, Nashville 21, Knoxville 22, Roanoke, Va., 23, Bluefield, W. Va., 25, Staunton, Va., 26, Charlottesville 27, Lynchburg 28, Greensboro, N. C., 29, Winston-Salem 30.

THE MAN OF THE HOUR (W. A. Brady, mgr.): New York city Dec. 4—indefinite.

THE MARRIAGE OF KITTY (Jules Murry, mgr.): St. Augustine, Fla., March 19, Jacksonville 20, Albany, Ga., 21, Macon 22, Athens 23, Atlanta 25, Birmingham, Ala., 26, Selma 27, Montgomery 28, Pensacola, Fla., 29, Mobile, Ala., 30.

THE MILLS OF THE GODS (Will J. Block Amuse. Co.): New York city March 4—indefinite.

THE MINISTER'S SON (Macauley and Patton, mgrs.): Abilene, Kan., March 19, Concordia 20, Clay Center 21, Junction City 22, Manhattan 23, Council Grove 25, Emporia 26, Burlington 27, Yates Center 28, Fredonia 29, Independence 30.

THE MISSOURI GIRL (Eastern; Geo. Bedee, mgr.): Ashland, Ky., March 19, Point Pleasant, W. Va., 20, Gallipolis, O., 21, Pomeroy 22, Spencer, W. Va., 23, Pennsboro 25, West Union 26, Salem 27, Monongah 28, Mannington 29, Fairmont 30.

THE MISSOURI GIRL (Western): Anacortes, Wash., March 21, Everett 23.

THE MOONSHINER'S DAUGHTER (W. F. Mann, owner; Roy Kingston, mgr.): Erie, Pa., March 18-20, Ashtabula, O., 21, Sandusky 23, Lima 25, Findlay 26, Bowling Green 27, Toledo 28-30, Bay City, Mich., 31.

THE MUMMY AND THE HUMMING BIRD (Jules Murry, mgr.): Sherman, Tex., March 19, Denison 20, Gainesville 21, Ardmore, I. T., 22, Oklahoma City, Okla., 23, Guthrie 24, Shawnee 25, Muskogee, I. T., 26, Parsons, Kan., 27, Ft. Scott 28, Clinton, Mo., 29, Sedalia 30, St. Joseph 31.

THE NIGHT BEFORE CHRISTMAS (James D. Barton and Co., mgrs.): Youngstown, O., March 19, Akron 20, Toledo 21-23, Cincinnati 24-

LEAKE STOCK (Frank Leake, mgr.): El Paso, Tex.—indefinite.
LEDGE, CLAYTON MACKENZIE: Worcester, Mass., Nov. 12—indefinite.
LYRIC: Salt Lake City—indefinite.
MARLOWE (Chas. Marvin, mgr.): Chicago, Ill.—indefinite.
MOORE G. H. Mears, mgr.): Rochester, N. Y., Sept. 16—indefinite.
NATIONAL: Montreal, Can., Aug. 5—indefinite.
NOUVEAUTES: Montreal, Can.—indefinite.
PABST GERMAN: Milwaukee, Wis.—indefinite.
PANTAGES: Seattle, Wash.—indefinite.
PAYTON'S LEE AVENUE (Cecil Payton, mgr.): Brooklyn, N. Y., Aug. 5—indefinite.
PROCTOR'S HARLEM: New York city—indefinite.
RYAN, DANIEL: Springfield, Mass., Dec. 31—indefinite.
SPOONER (Mrs. B. S. Spooner, mgr.): Brooklyn, N. Y., Aug. 20—indefinite.
WOODWARD: Kansas City, Mo.—indefinite.
WOODWARD: Omaha, Neb.—indefinite.

REPERTOIRE COMPANIES.

ALHAMBRA STOCK (Phil Levy, mgr.): Hornellsville, N. Y., March 18-23.
AMERICANS (Arthur R. Herbst, mgr.): Parkersburg, W. Va., March 18-23, Bellaire, O., 25-30.
ANGELL'S COMEDIANS (Southern): Ed. C. Nutt, mgr.): Amarillo, Tex., March 11-24.
ANGELL'S COMEDIANS (Central): Jack Emerson, mgr.): Wellington, Kan., March 18-23.
BARRIE (Edwin Barrie, mgr.): Wichita, Kan., March 18-23.
BENNETT-MOULTON (A. P. Reed, mgr.): Bradford, Pa., March 18-23, Oil City 25-30.
BENNETT-MOULTON: Middletown, N. Y., March 18-23.
BROWN, KIRK (J. T. Macauley, mgr.): Lynn, Mass., March 18-23.
BUCKLEY AND DE WOLF: Cumberland, Md., March 18-30.
BURGESS, EARL (R. W. Alexander, mgr.): Chester, Pa., March 18-23.
BURKE-McCANN (M. McCann, mgr.): Beaver Falls, Pa., March 18-23.
CARPENTER'S STOCK (Jere Grady, mgr.): Norwich, Conn., March 18-23.
CHASE-LISTER (Northern: Glenn F. Chase, mgr.): Valentine, Neb., March 21-23, Deadwood, S. D., 25-30.
CHAUNCEY-KEIFFER (Fred Chauncey, mgr.): Auburn, N. Y., March 18-23.
CHICAGO STOCK (Chas. H. RessKam, mgr.): Scranton, Pa., March 18-23, Wilkes-Barre 25-30.
CUTTER STOCK (Wallace R. Cutter, mgr.): Dowagiac, Mich., March 18-23, Michigan City, Ind., 25-30.
D'ORMOND-FULTON: Galesburg, Ill., March 18-23.
DE PEW-BURDETTE (Thos. R. De Pew, mgr.): Ironton, O., March 18-23, Portsmouth 25-30.
DE VOSS FLORA (J. B. Rotnour, mgr.): Jefferson, Ia., March 18-20, Boone 21-23.
ELMER STOCK: No. Adams, Mass., March 18-23.
ELWYN LORNE: Taunton, Mass., March 18-23.
FAYS (John T. Fay, mgr.): Lowell, Mass., March 18-23.
FENBERG STOCK (Eastern: Geo. M. Penberg, mgr.): Glens Falls, N. Y., March 18-23, Burlington, Vt., 25-April 6.
FERRIS COMEDIANS (Frank Dudley, mgr.): Decatur, Ill., March 18-23, Alton 24-31.
FINNIN-KLINE (H. J. Kline, mgr.): Big Run, Pa., March 19-20, Frostburg 21-23.
FLEMING, MAMIE (W. H. Gracey, mgr.): Philadelphia, Pa., March 25-30.
GAGE STOCK (Frederick Gage, mgr.): Taunton, Mass., March 18-23.
GRAHAME, FERDINAND: Williamsport, Pa., March 18-23.
GUY STOCK (Chas. W. Mercer, mgr.): Haselton, Pa., March 18-23.
HALL, DON C.: Kouts, Ind., March 18-20, Griffith 21-23, Highlands 25-27, Chicago, Ill., 28-30.
HARDER-HALL (Eugene Hall, mgr.): Wilkes-Barre, Pa., March 18-23.
HARRIS-PARKINSON (Robt. H. Harris, mgr.): Abbeville, S. C., 18-21, Clemson College 22, 23.
HARVEY STOCK (F. Harvey, mgr.): Bangor, Me., March 18-23.
HICKMAN-BESSEY (W. Al. White, mgr.): Marinette, Wis., March 18-23, Wausau 25-30.
HILLMAN, MAY (Ernest Schnabel, mgr.): Yonkers, N. Y., March 18-23.
HILLMAN, MAUDE (W. A. Dillon, mgr.): Brockton, Mass., March 18-23.
HIMMELEIN'S IDEALS (John A. Himmelein, mgr.): Pittsfield, Mass., March 18-23.
KENNEDY, NELLIE (T. H. Delavan, mgr.): Olean, N. Y., March 18-23, Hornellsville 25-30.
KNICKERBOCKER STOCK (Wm. R. Hamilton, mgr.): Fall River, Mass., March 18-23, Newport, R. I., 25-30.
LE BRANDT (Mrs. Le Brandt, mgr.): Portland, Me., March 18-23.
LESLIE, ROSABELLE (Sim Allen, mgr.): Waverly, N. Y., March 18-23.
LEWIS (W. F. Lewis, mgr.): Upland, Neb., March 18-23.
LYCEUM COMEDY (Al. S. Evans, mgr.): Spartansburg, March 18-23.
KENNEDY'S PLAYERS (Spitz and Nathanson, mgrs.): Paterson, N. J., March 18-23.
MARKS BROS. (R. W. Marks, mgr.): Pittsfield, Mass., March 18-23.
MARKS STOCK (Tom Marks, mgr.): Portage La Prairie, Can., March 18-23, Winnipeg 25-30.
MURRAY AND MACKEY (Eastern: John J. Murray, mgr.): Clarksburg, W. Va., March 18-23, Wheeling 25-30.
MURRAY AND MACKEY (Western: John J. Murray, mgr.): Peekskill, N. Y., March 18-23, Yonkers 25-April 6.
MYRKLE-HARDER (Eastern: Wm. H. Harder, mgr.): St. John, Can., March 4-23, Sidney, N. S., 25-30.
MYRKLE-HARDER (Southern: Latimore and Leigh, mgrs.): Poplar Bluff, Mo., March 18-23.
NATIONAL STOCK (J. C. Schwenk, mgr.): Greenville, Miss., March 18, 19, Vicksburg 20, 21, Bayville, La., 22, 23.
NYE, TOM FRANKLIN (Reed and Stanley, mgrs.): Denison, Ia., March 18-23, Corning 25-30.
OSMAN STOCK (John Osman, mgr.): Tuskegee, Ala., March 14-16, Troy 18-23.
PARTELLO STOCK: Pottsville, Pa., March 18-23, Easton 25-30.
PAYTON SISTERS (C. Stafford Payton, mgr.): Brownwood, Tex., March 18-23, Comanche 25-30.
ROE STOCK (C. J. W. Roe, mgr.): New Britain, Conn., March 18-23.
SALISBURY-MURRAY (S. M. La Porte, mgr.): Willimantic, Conn., March 18-23.
SOUTHWELL, MARJORIE (Don J. Dorrea, mgr.): Ilion, N. Y., March 18-23, Saranac Lake 25-30.
TAYLOR STOCK (H. W. Taylor, mgr.): Lebanon, Pa., March 18-23, Altoona 25-30.
TROUSDALE THEATRE (Eastern: Merle Trousdale, mgr.): Olathe, Kan., March 17-23, Osawatomie 24-30.
TURNER, CLARA (Ira W. Jackson, mgr.): Burlington, Vt., March 18-23.
VAN DYKE AND EATON (F. Mack, mgr.): Altoona, Pa., March 18-24, McKeesport 25-30.
WALLACK'S THEATRE (Southern: Dubinsky Brothers, mgrs.): La Crosse, Wis., March 3-20.
WALLACK'S THEATRE (Northern: Dubinsky Brothers, mgrs.): Rock Island, Ill.—indefinite.
WINNIGER BROTHERS (Frank Winniger, mgr.): Hammond, Ind., March 17-23, Chicago, Ill., 24-30.

OPERA AND EXTRAVAGANZA.

AROUND THE CLOCK (Walter Westcott, mgr.): Columbus, O., March 18-20, Richmond, Ind., 21, Danville, Ill., 22, Decatur 23, St. Louis, Mo., 25-30.
A YANKEE TOURIST (Henry W. Savage, mgr.): San Francisco, Cal., March 18-30.
BEGGAR PRINCE OPERA (Harry Leavelle, mgr.): Tampa, Fla., March 18-23.
BERNARD, SAM (Chas. Frohman, mgr.): New York city Oct. 22-March 30.
BLACK PATTI TROUBADOURS (Voelckel and Nolan, props.; R. R. Voelckel, mgr.): Spokane, Wash., March 20, 21, Wallace, Ida., 22, Butte, Mont., 24-26, Helena 27, Bozeman 28.
BOSTON IDEAL COMIC OPERA (Edwin Patterson, mgr.): Newton, Kan., March 18, 19, Hutchinson 20, Florence 21, Peabody 22, Marion 23, McPherson 25, Herington 26, Salina 27, Manhattan 28, Junction City 29, 30.
BUSTER BROWN (Eastern; Buster Brown Amuse. Co., mgrs.): Greenville, Tenn., March 19, Ashville, N. C., 20, Salisbury 21, Winston-Salem 22, Greensboro 23, Concord 25, Charlotte 26, Chester 27, Columbia, S. C., 28, Atlanta, Ga., 29, Birmingham, Ala., 30.
BUSTER BROWN (Western; Buster Brown Amuse. Co., mgrs.): Miles City, Mont., March 19, Glendive 20, Dickinson, N. D., 21, Bismarck 22, Jamestown 23, Fargo 25, Crookston Minn., 26, Grand Forks, N. D., 27, Winnipeg, Can., 28-30.
CAHILL, MARIE (D. V. Arthur, mgr.): Baltimore, Md., March 18-23.
CAMERON, GRACE (C. H. Kerr, mgr.): Grand Rapids, Mich., March 17-20, Battle Creek 21, Elkhart, Ind., 22, South Bend 23, Toledo, O., 24-27, Defiance 28, Ft. Wayne, Ind., 29, Lafayette 30.
CARLE, RICHARD (Charles Marks, mgr.): Chicago, Ill.—indefinite.
CLIFFORD, BILLY B. (Bob Le Roy, mgr.): Brooklyn, N. Y., March 18-23.
COHAN, GEORGE M. (Cohan and Harris, mgrs.): New York city March 18-23.
COMING THRO' THE RYE (Will J. Block Amuse. Co., mgrs.): St. Louis, Mo., March 17-23.
COMING THRO' THE RYE (2: Will J. Block Amuse. Co., mgrs.): Lawrence, Mass., March 19, Haverhill 20, Portsmouth, N. H., 21, Bangor, Me., 22, 23.
DANIELS, FRANK: New York city Feb. 18—indefinite.
DOWN THE PIKE (Stair and Nicolai, mgrs.): Evansville, Ind., March 17-20, Anderson 21, Muncie 22, Piqua, O., 23.
DUFF OPERA (J. C. Duff, mgr.): Oakland, Cal., March 17-26, Stockton 28, 29, San Jose 30, 31.
FANTASMA (Wm. and Edward Hanlon, mgrs.): Milwaukee, Wis., March 17-23.
FIELDS, LEW (Shubert Brothers, mgrs.): Pittsburgh, Pa., March 18-23.
FORTY-FIVE MINUTES FROM BROADWAY (Klaw and Erlanger, mgrs.): Seattle, Wash., March 17-20, Albany, Ore., 21, Salem, Wash., 22, Walla Walla 23, Spokane 25, 26, Missoula, Mont., 28, Butte 30, 31.
GAY NEW YORK (Geo. Pettingill, mgr.): Washington, D. C., March 18-23, Baltimore, Md., 25-30.
HAPPY HOOLIGAN (Harry Hill, mgr.): New York city March 11-23, Baltimore, Md., 25-30.
HELD, ANNA (Florenz Ziegfeld, mgr.): New York city Nov. 26—indefinite.
HIS HONOR THE MAYOR: Philadelphia, Pa., Feb. 25—indefinite.
HIS MAJESTY AND THE MAID (Sloan-Nirdlinger, mgrs.): Harrisburg, Pa., March 19, Clearfield 20, Ridgway 21, Smithboro 22, Kane 23, Bradford 25, Dubois 26, Wellsboro 28, Lock Haven 29, Williamsport 30.
HOGAN, ERNEST (Geo. H. Harris, mgr.): St. Louis, Mo., March 17-23.
HOPPER, DE WOLF (Sam S. and Lee Shubert, Inc., mgrs.): New Orleans, La., March 17-23, Mobile, Ala., 25, 26, Gulfport, Miss., 27, New Decatur, Ala., 28, Birmingham 29, 30.
HUNTINGS, FOUR (Harry Dell, mgr.): Washington, Pa., March 20, Canonsburg 21, Sharon 22, Youngstown, O., 23.
IN NEW YORK TOWN: Pittsburgh, Pa., March 18-23, Buffalo, N. Y., 25-30.
IRMA COMIC OPERA (Wm. Heywood, mgr.): California, Mo., March 19, Versailles 21, Boonville 22, Moberly 23, Sedalia 24, Salisbury 25, Brunswick 26, Glasgow 27, Marshall 28, Higginsville 29, Lexington 30.
IRWIN, MAY: Chicago, Ill., March 18-30.
JANIS, ELSIE (Liebler and Co., mgrs.): Newark, N. J., March 18-23, Boston, Mass., 25-30, New York city April 1-6.
LITTLE JOHNNY JONES (Cohan and Harris, mgrs.): Philadelphia, Pa., March 11-30.
MACK, FRED W. (Harry Askin, mgr.): Pocatello, Ida., March 19, Ogden, U., 20, Salt Lake City 21-23, Denver, Colo., 24-30.
MADAME BUTTERFLY (Henry W. Savage, mgr.): Salt Lake City, U., March 19, 20, Denver, Colo., 21-23, Lincoln, Neb., 25, Sioux City, Ia., 26, Omaha, Neb., 27, Kansas City, Mo., 28-30.
MANN, LOUIS: New York city Feb. 18—indefinite.
McFADDEN'S FLATS (Howard Powers, mgr.): Atlantic City, N. J., March 18-30, Trenton 21-23, Philadelphia, Pa., 25-30.
McINTYRE AND HEATH (Klaw and Erlanger, mgrs.): Elkhart, Ind., March 19, Janesville, Wis., 22, Clinton, Ia., 23, Davenport 24, Rock Island, Ill., 25, Ft. Wayne, Ind., 26, Cedar Rapids, Ia., 27, Des Moines 29, Lincoln, Ill., 29, Sioux City, Ia., 30.
MILDRED AND BOUCLERE (John M. Hickey, mgr.): Havana, Cuba, Dec. 27—indefinite.
MONTGOMERY AND STONE (Chas. B. Dillingham, mgr.): New York city Sept. 2—indefinite.
MORTONS, FOUR (Frank V. Hawley, mgr.): Ft. Wayne, Ind., March 19, Kalamazoo, Mich., 20, Grand Rapids 21-23.
MURRAY AND MACK (Ollie Mack, mgr.): Baker City, Ore., March 19, Weiser, Ida., 20, Boise City 21, Pocatello 22, Logan, U., 23, Salt Lake City 24-30.
MY WIFE'S FAMILY (Eastern: Freeman Fiske, mgr.): Slatington, Pa., March 19, Manch Chunk 20, Lansford 21, Nanticoke 22, Ashland 23.
MY WIFE'S FAMILY (Central: H. B. Linton, mgr.): Barrie, Can., March 19, Orillia 20, Midland 21, Lindsay 22, Peterboro 23.
MY WIFE'S FAMILY (Western: W. McGowan, mgr.): Kamloops, B. C., March 19, Revelstroke 21, Arrowhead 23, Nelson 25, Grand Forks 26, Roseland 30.
NEPTUNE'S DAUGHTER (Shubert and Anderson, mgrs.): New York city—indefinite.
OPERA (W. H. Machette, mgr.): Hillsboro, Tex., March 18, 19.
PAINTING THE TOWN (Chas. H. Yale Amuse. Co., mgrs.): Ft. Smith, Ark., March 19, Muskogee, I. T., 20, Oklahoma City, Okla., 21, Guthrie 22, Tulsa, I. T., 23, Pittsburg, Kan., 24, Springfield, Mo., 25, Joplin 26, Columbus, Kan., 27, Chanute 28, Iola 29, Ft. Scott 30, Sedalia, Mo., 31.
PATSY IN POLITICS (P. H. Sullivan Amuse. Co., mgrs.): Birmingham, Ala., March 18-23.
PATTERSON'S MUSICAL COMEDY (Hugo N. Morgan, mgr.): Cawker City, Kan., March 19, Glasco 21, Delphos 22, Beloit 23, Jewell City 25, Manhato 26, Lebanon 27, Phillipsburg 29, Norton 29, Oberlin 30.
PEGGY FROM PARIS (Madison Corey, prop.): Toronto, Can., March 18-23, Montreal 25-30.
PIFF! PAFF! POUF! (B. C. Whitney, mgr.): Gardner, Mass., March 19, Fitchburg 20, Worcester 21, Springfield 22, Hartford, Conn., 23, Holyoke, Mass., 25, N. Adams 26, Pittsfield 27, Winsted, Conn., 28, New Britain 29, Waterbury 30.
RED FEATHER (Jos. M. Galtes, mgr.): Lansing, Mich., March 19, Ft. Wayne, Ind., 20, Connersville 21, Richmond 22, Indianapolis 23, Terre Haute 24, Crawfordsville 25, Anderson 26, Piqua, O., 27, Springfield 28, Dayton 29, Columbus 30.
ROBINSON OPERA: Worcester, Mass., March 18-23.
ROGERS BROTHERS IN IRELAND: Allentown, Pa., March 19, Harrisburg 20, Easton 21, Lancaster 22, Atlantic City, N. J., 23, Wilmington, Del., 25, Trenton, N. J., 26, Wilkes-Barre, Pa., 27, Williamsport 28, Elmira, N. Y., 29, Scranton, Pa., 30.
ROSCIAN OPERA (R. J. Ward, mgr.): Brookings, S. D., March 19, Pipestone, Minn., 20, Aitkin 23, Duluth 25-30.
SAN FRANCISCO OPERA (Frank W. Healy, prop.): San Francisco, Cal., Jan. 18—indefinite.
SERGEANT KITTY (C. Weis, mgr.): Kingston, Can., March 19, Belleville 20, Guelph 21, London 22, St. Catharines 23, Buffalo, N. Y., 25-30.
SCHEFF, FRITZI (C. B. Dillingham, mgr.): Montreal, Can., March 18-24.
SIDNEY, GEORGE (Stair and Nicolai, mgrs.): Baltimore, Md., March 18-23, New York city 25-30.
SIMPLE SIMON SIMPLE (Nixon and Zimmerman, mgrs.): Indiana, Pa., March 19, Somerset 20, Morgantown, W. Va., 21, Elkins 22, Fairmont 23, Clarksburg 25, Sisterville 26, St. Marys, O., 27, Marietta 28, Athens 29, Cambridge 30.
SMART SET (J. E. Comerford, mgr.): Lancaster, Pa., March 19, York 20, Harrisburg 21, 22, Columbia 23, Wilmington, Del., 25-27, Camden, N. J., 28-30.
STANDARD OPERA: Milwaukee, Wis., March 17-23.
TEMPLETON, FAY (Klaw and Erlanger, mgrs.): Trenton, N. J., March 19, Poughkeepsie, N. Y., 20, Troy 21, Utica 22, Schenectady 23, Montreal, Can., 25-30.
THE BELLE OF LONDON TOWN (Sam S. and Lee Shubert, Inc., mgrs.): Chicago, Ill., March 18-23.
THE BELLE OF MAYFAIR (Thos. W. Riley, mgr.): New York city Dec. 3—indefinite.
THE BLUE MOON (Sam S. and Lee Shubert, Inc., mgrs.): St. Louis, Mo., March 17-23, Chicago, Ill., 25-30.
THE FREE LANCE (Klaw and Erlanger, mgrs.): Los Angeles, Cal., March 18-24, Bakersfield 25, Fresno 26, Stockton 27, Oakland 28-31.
THE GIBSON GIRL (Frank W. Nason, mgr.): Berwick, Pa., March 19, Milton 20, Shamokin 21, Tamaqua 22, Manch Chunk 23, Lehighton 25, Slatington 26, Bangor 27, E. Stroudsburg 28, Newton, N. J., 29, Washington, Pa., 30.
THE GINGERBREAD MAN (Eastern: Rice and Weaver, mgrs.): Warren, O., March 19, Elyria 20, Sandusky 21, Tiffin 22, Bowling Green 23, Ft. Wayne, Ind., 24, Huntington 25, Wabash 26, Marion 27, Anderson 28, Frankfort 29, Crawfordsville 30.
THE GINGERBREAD MAN (Western: Rice and Weaver, mgrs.): Paris, Ky., March 19, Knoxville, Tenn., 20, Chattanooga 21, Huntsville, Ill., 22, Decatur 23, Nashville, Tenn., 25, Jackson 26, Memphis 27, Vicksburg, Miss., 28, Jackson 29, Natchez 30.
THE GIRL AND THE GOVERNOR (C. B. Dillingham, mgr.): Richmond, Va., March 19, Lynchburg 20, Charlotte, N. C., 21, Columbia, S. C., 22, Charleston 25, Augusta, Ga., 26, Savannah 27, Jacksonville, Fla., 28, Macon, Ga., 29, Athens 30.
THE GRAND MOGUL (Klaw and Erlanger, mgrs.): New York city March 25—indefinite.
THE ISLE OF BONG BONG (B. C. Whitney, mgr.): Shamokin, Pa., March 19, Pottsville 20, Wilkes-Barre 21, Pittston 22, Scranton 23.
THE ISLE OF SPICE (1: B. C. Whitney, mgr.): Leavenworth, Kan., March 19, Atchison 20, St. Joseph, Mo., 21, Lincoln, Neb., 22, 23.
THE ISLE OF SPICE (Eastern: B. C. Whitney, mgr.): Haverhill, Mass., March 19, Lowell 20, Lawrence 21, Salem 22, Malden 23.
THE LITTLE CHERUB (Charles Frohman, mgr.): Boston, Mass., Feb. 11—indefinite.
THE LITTLE JOKER: Steubenville, O., March 19, Zanesville 20, Akron 21, E. Liverpool 22, Youngstown 23, Johnstown, Pa., 25, Altoona 26, York 27, Lancaster 28, Harrisburg 29, 8, Bethlehem 30.
THE MAYOR OF LAUGHLAND (Fred G. Nixon-Nirdlinger, mgrs.): Chicago, Ill., March 18-23, Cincinnati, O., 25-30.
THE ORCHID (Sam S. and Lee Shubert, Inc., mgrs.): Philadelphia, Pa., March 18-30.
THE PRINCE OF PILSEN (Henry W. Savage, mgr.): Beaver Falls, Pa., March 19, E. Liverpool, O., 20, Youngstown 21, Canton 22, Akron 23, Cleveland 25-30.
THE MAYOR OF TOKIO: Philadelphia, Pa., March 25-30.
THE RAJAH OF BHONG (Eugene Spofford, mgr.): Hartford City, Ind., March 19, Newcastle 20, Elwood 21, Kokomo 22, Valparaiso 23, Aurora, Ill., 24, Ottawa 25, Morris 26, Kewanee 28.
THE ROYAL CHEF (Frame and Wade, props.): Racine, Wis., March 19, Clinton, Ill., 20, Moline 21, Muscatine, Ia., 22, Davenport 23, Rock Island, Ill., 24, Ottumwa 25, Burlington 26, Quincy 27, Galesburg 28, Streator 29, Peoria 30.
THE MIKADO: Milwaukee, Wis., March 17-23.
THE SHOW GIRL (B. C. Whitney, mgr.): Wooster, O., March 19, Canton 20, New Philadelphia 21, Coshocton 22, Zanesville 23, Nelsonville 25, Lancaster 26, Circleville 27, Chillicothe 28, Wilmington 29, Springfield 30.
THE SNOW MAN: Boston, Mass., March 18-30.
THE SULTAN OF SULU (Madison Corey, mgr.): Canton, O., March 19, Youngstown 20, Altoona, Pa., 21, Johnstown 22, Easton 23, Atlantic City, N. J., 25-27, Redbank 28, Brunswick 29, Philadelphia 30.
THE TENDERFOOT: Logan, U., March 19, Pocatello, Ida., 20, Boise 22, Baker City, Ore., 23, Pendleton, 24, Walla Walla, Wash., 25, The Dalles, Ore., 26, Salem 27, Portland 28-30.
THE TIME, THE PLACE AND THE GIRL: Chicago, Ill., Aug. 20—indefinite.
THE TIME, THE PLACE AND THE GIRL (2: M. H. Singer, mgr.): St. Louis, Mo., March 24-30.
THE TOURISTS (Sam S. and Lee Shubert, Inc., mgrs.): Atlantic City, N. J., March 19, Pottstown, Pa., 20, Williamsport 21, Binghamton 22, Geneva, N. Y., 23, New York city 25—indefinite.
THE VANDERBILT CUP (Liebler and Co., mgrs.): Philadelphia, Pa., March 18-23.
THE WHITE CHRYSANTHEMUM (Thomas W. Ryley, mgr.): Atlantic City, N. J., March 22, Wilmington, Del., 23, Philadelphia, Pa., 25-30.
THE WIZARD OF OZ (Hurtig and Seamon, mgrs.): Cleveland, O., March 18-23.
TOM, DICK AND HARRY (A. H. Woods, mgr.): Hartford, Conn., March 18-20, New Haven 21-23.
WARD, HAP (Stair and Nicolai, mgrs.): Brooklyn, N. Y., March 18-23, New York city 25-30.
WEBER, JOSEPH: New York city Nov. 19-March 23, Boston, Mass., 25-30.
WILLIAMS AND WALKER (J. H. Shoemaker, mgr.): Boston, Mass., March 18-30.
WILLS, NAT M. (Broadhurst and Curtis, mgrs.): Chicago, Ill., March 17-31.
YORKE AND ADAMS (B. E. Forrester, mgr.): Peoria, Ill., March 17-20, Waukegan, Ill., 21, Racine, Wis., 23, Milwaukee 24-30.
ZINN'S MUSICAL COMEDY (Jos. Muller, mgr.): Seattle, Wash., March 19-30.

MINSTRELS.

BARLOW AND WILSON'S (Lawrence Barlow, mgr.): Holly Springs, Miss., March 18, Tupelo 19, Booneville 20.
DANDY DIXIE (Voelckel and Nolan, props.; John J. Nolan, mgr.): Cairo, Ill., March 19, Anna 20, Marion 21, Centralia 22, Belleville 23, E. St. Louis 24, De Soto, Mo., 25, Poplar Bluff 26, Paragould, Ark., 27, Jonesboro 28, Pine Bluff 29, Little Rock 30.
DOCKSTADER'S MINSTRELS (Chas. D. Wilson, mgr.): New Orleans, La., March 17-23.
DONNELLY AND HATFIELD'S MINSTRELS (Tommy Donnelly, mgr.): Clarksville, Tenn., March 19, Central City, Ky., 20, Russellville 21, Bowling Green 22, Gallatin 23, Harriman 25, Somerset, Ky., 26, Danville 27, Harrodsburg 28, Winchester 29, Richmond 30.
DUMONT'S: Philadelphia, Pa.—indefinite.
FIELD, AL. G.: Kansas City, Mo., March 17-23, Topeka, Kan., 24, Hutchinson 25, Pueblo, Colo., 26, Colorado Springs 27, Ft. Collins 28, Cheyenne, Wyo., 29, Greeley, Colo., 30.
GORTON'S MINSTRELS (C. G. Pearl, mgr.): Daytona, Fla., March 19, St. Augustine 20, Jacksonville 21, Savannah, Ga., 22.
HI HENRY'S MINSTRELS: Wellsboro, Pa., March 19, Bath, N. Y., 21, Hornell 22, Perry 23, Batavia 25.
KERSAND'S (Geo. L. Barton, mgr.): Paterson, N. J., March 18-20, Port Jervis, N. Y., 21, Rondout 22, Newburgh 23.
PRIMROSE MINSTRELS (F. J. Dunne, mgr.): Vancouver, B. C., March 18, 19, Bellingham, Wash., 20, N. Yakima 21, Walla Walla 22, Spokane 23, 24, Helena, Mont., 25, Great Falls 26, Butte 27, 28, Fargo, N. D., 30.
RICHARDS AND PRINGLE'S MINSTRELS (E. C. Filkins, mgr.): Paris, Tenn., March 19, Jackson 20, Murray, Ky., 21, Paducah 22, Central City 23, Hopkinsville 25, Earlington 26, Schree 27, Henderson 28, Owensboro 29, Evansville, Ind., 30, Tell City 31.
VOGEL'S MINSTRELS (John W. Vogel, mgr.): Philadelphia, Pa., March 18-23, Washington, D. C., 25-30.

VARIETY.

ALCAZAR BEAUTIES (T. W. Dinkins, mgr.): Philadelphia, Pa., March 18-23.
AMERICANS (Edwin D. Miner's): Buffalo, N. Y., March 18-23.
AVENUE GIRLS (George Hale, mgr.): Duluth, Minn., March 17-23.
BACHELOR CLUB (Harry Hastings, mgr.): Springfield, Mass., March 18-20, Albany, N. Y., 21-23.
BEHMAN SHOW (F. D. Bryan, mgr.): Brooklyn, N. Y., March 18-30.
BLUE RIBBON GIRLS (James Hyde's): Newark, N. J., March 18-23.
BOHEMIANS (Barney Gerard, mgr.): New York city March 11-23, Albany, N. Y., 25-27, Troy 28-30.
BON TONS (Rush and Weber, mgrs.): New York city March 18-23.
BOSTON BELLES (Jack Singer, mgr.): Rochester, N. Y., March 18-23.
BOWERY BURLESQUERS (Joe Hurtig, mgr.): Detroit, Mich., March 17-23.
BRIGADIERS (Chas. Cromwell, mgr.): Montreal, Can., March 18-23.
BROADWAY GAIETY GIRLS (James H. Curtin, mgr.): New York city March 18-23.
BRYANT'S EXTRAVAGANZA: St. Louis, Mo., March 17-23.
CHERRY BLOSSOMS (M. Jacobs, mgr.): Brooklyn, N. Y., March 18-23.
CITY SPORTS (Phil Sheridan, mgr.): New Orleans, La., March 17-23.
COLONIAL BELLES (Chas. Falke, mgr.): Kansas City, Mo., March 17-23.
CRACKER JACKS (Harry Leoni, mgr.): Buffalo, N. Y., March 18-23, Rochester, N. Y., 25-30.
DAINTY DUCHESS (Rush and Weber, mgrs.): Providence, R. I., March 18-23.
DEVERE'S, SAM: Scranton, Pa., March 18-23.
DREAMLAND BEAUTIES (Bert Kendrick, mgr.): Worcester, Mass., March 18-23.
EMPIRE BURLESQUERS (J. Fennessy, mgr.): Milwaukee, Wis., March 17-23.
FAY FOSTER (Joseph Oppenheimer, mgr.): Chicago, Ill., March 17-23.
GAY MASQUERADERS (Sam A. Scribner, mgr.): Chicago, Ill., March 18-30.
GAY MORNING GLORIES (Sam A. Scribner, mgr.): Boston, Mass., March 18-23.
GOLDEN CROOK (Jacobs and Jermon, mgrs.): Birmingham, Ala., March 18-23.
GREATER NEW YORK STARS (Jacobs and Jermon, mgrs.): Philadelphia, Pa., March 18-23.
HARKNESS AND FOX (Roy Fox, mgr.): Manor, Tex., March 18-20, Liberty Hill 21-23.
HIGH SCHOOL GIRLS (T. W. Dinkins, mgr.): New York city March 18-23.
IDEALS (H. W. and Sim Williams, mgrs.): Indianapolis, Ind., March 21-23.
IMPERIALS (H. W. and Sim Williams, mgrs.): Detroit, Mich., March 17-23.
INNOCENT MAIDS (T. W. Dinkins, mgr.): Boston, Mass., March 18-23.
IRWIN'S BIG SHOW (Fred Irwin, mgr.): Cincinnati, O., March 17-23.
JERSEY LILLIES (J. Proshine, mgr.): Indianapolis, Ind., March 21-23.
JOLLY GIRLS (Gus Lieuing, mgr.): Albany, N. Y., March 18-20, Troy 21-23.
JOLLY GRASS WIDOWS (Gus W. Hogan, mgr.): Louisville, Ky., March 17-23.
KENTUCKY BELLES (Robert Gordon, mgr.): Providence, R. I., March 18-23.
KNICKERBOCKERS (Louis Roble, mgr.): Philadelphia, Pa., March 18-23.
LID LIFTERS (H. S. Woodhull, mgr.): New York city March 18-23.
MAJESTICS (Fred Irwin, mgr.): Chicago, Ill., March 10-23.
MERRY BURLESQUERS (Robt. Mills, mgr.): St. Paul, Minn., March 17-23.
MERRY MAIDENS (Chas. W. Daniels, mgr.): Boston, Mass., March 18-23.
MERRY MAKERS (R. E. Patton, mgr.): Toronto, Can., March 18-23.
NEW CENTURY GIRLS (John J. Moynihan, mgr.): St. Louis, Mo., March 17-23.
NEW LONDON GAIETY GIRLS (Cliff W. Grant, mgr.): Pittsburgh, Pa., March 18-23.
NIGHTINGALES (A: Jack Faust, mgr.): Paterson, N. J., March 18-23.
NIGHT OWLS (Robert Manchester, mgr.): Baltimore, Md., March 18-23, Pittsburgh, Pa., 25-30.
PARISIAN BELLES (Chas. E. Taylor, mgr.): New York city March 18-23.
PARISIAN WIDOWS (Rush and Weber, mgrs.): Reading, Pa., March 18-20.
REEVES, AL.: Kansas City, Mo., March 17-23.
REILLY AND WOOD'S (Pat Reilly, mgr.): New York city March 18-30.
RENTZ-SANTLEY (Abe Leavitt, mgr.): Toledo, O., March 17-23.
RIALTO ROUNDERS (Chas. Franklin, mgr.): Cleveland, O., March 18-23.
ROSE HILL ENGLISH FOLLY (Rice and Barton, mgrs.): Pittsburgh, Pa., March 18-23.
ROSE SYDELL'S LONDON BELLES (W. S. Campbell, mgr.): Reading, Pa., March 21-23.
RUNAWAY GIRLS (Peter S. Clark, mgr.): Indianapolis, Ind., March 18-20.
STAR SHOW GIRLS (W. Fennessy, mgr.): Baltimore, Md., March 18-23.
TIGER LILLIES (Isay Grodz, mgr.): Jersey City, N. J., March 18-23.
TRANS-ATLANTIC BURLESQUERS (Hurtig and Seamon): Cleveland, O., March 18-23.
TROCADEROS (Chas. H. Waldron, mgr.): Albany, N. Y., March 18-20, Holyoke, Mass., 21-23.
TWENTIETH CENTURY MAIDS (Maury Kraus, mgr.): Indianapolis, Ind., March 18-20.
VANITY FAIR (Robert Manchester, mgr.): Brooklyn, N. Y., March 11-23, New York city 25-30.
WASHINGTON SOCIETY GIRLS (W. B. Watson, mgr.): Minneapolis, Minn., March 17-23.
WATSON'S BURLESQUERS (Sam Robinson, mgr.): Cincinnati, O., March 17-23.
WINE, WOMAN AND SONG (M. M. Theiss, mgr.): New York city Dec. 24—indefinite.
WORLD BEATERS (J. Herbert Mack, mgr.): Boston, Mass., March 18-23.
YANKEE DOODLE GIRLS (Alf. G. Herrington, mgr.): Philadelphia, Pa., March 18-23.

MISCELLANEOUS.

BUTLERS, HYPNOTISTS (J. E. Mack, mgr.): Bicknell, Ind., March 18-20, Oaktown 21-23.

JOHNNIE HOEY.

"The Commercial Appeal," of Memphis, remarks: "Johnnie Hoey is all life and springs, and it is a wonder he is not a nervous wreck after each performance. He is on the move continually and is about the breeziest and freshest proposition ever set before the footlights. A typical example of the latest form of Young America calculated to please the most fastidious. Mr. Hoey is being featured as Willie Live in Charles Blaney's Across the Pacific production."

CHEATORE (Howard Pew, mgr.): Louisville, Ky., March 18-30.
FITZGERALD BROS. CIRCUS: India, Jan. 1-July 1.
FLINT, MR. AND MRS. HERBERT L. (H. L. Flint, mgr.): Sioux City, Ia., March 17-23, St. Joseph, Mo., 25-30.
GRIFFITH HYPNOTIC COMEDY (O. B. Griffith, mgr.): Colorado Springs, Colo., March 18-23, Fremont, Neb., 25-30.
KELLAR (Dudley McAdow, mgr.): New York city March 18-23, Springfield, Mass., 25.
KILTIES' BAND (T. P. J. Powell, mgr.): Nashville, Tenn., March 18, 19.
LAFAYETTE, THE GREAT: Seymour, Ind., March 19, Columbus 20, Franklin 21, Spencer 22, Hortonville, Ill., 23.
PAIN'S ERUPTION OF VESUVIUS (Al. Delson, mgr.): Havana, Cuba, Nov. 21—indefinite.
PAULINE (Hypnotist): Gloversville, N. Y., March 18-20, Johnstown 21-23, Providence, R. I., 25-30.
PRESCELLE AND MAGOON (F. Willard Magoon, mgr.): Lowell, Mass., March 18-23.
RAYMOND, THE GREAT (Maurice F. Raymond, mgr.): Frostburg, Md., March 18-20, Chambersburg, Pa., 21-23.
RENO, EDWARD: Lone O

TELEGRAPHIC NEWS

CHICAGO.

The Other Girl a Hit—The Blue Moon Returning—Marse Covington Back—Notes.

(Special to The Mirror.)

CHICAGO, March 18.

The success of David Warfield in The Music Master in Chicago has been the same as elsewhere. The critics were unanimously delighted with his impersonation, and the public filled the Garrick to its capacity all week. The modest merits of the play were almost lost sight of in observing the skill with which the star role was acted. A character part of great heart interest was seldom or never more finely drawn. The second week starts with prospects of continued capacity houses.

The Other Girl began a run last Monday night at the Studebaker with a good house. Good notices followed and the bright comedy seems likely to win success even against such great opposition as David Warfield, Maude Adams and E. S. Willard. The audiences are demonstrative. Thomas Ross fulfills the expectations raised by the heavy black type used for his name in the programme, and repeats the neat achievement of his part in Checkers. His "Kid" Garvey is neat and natural. He escapes vulgarity deftly and brightens all the points with characteristic skill. The supporting company is clever, including a reporter by Tully Marshal that approaches near to the reality. Martha Brown is excellent as Lumly and gets a round of applause for his scene of nervousness after being in the hospital. Ivy Troutman's Estelle is charmingly played, and Dallas Tyler is sincere and winning as Catherine. Russ Whytal has the difficult part of the preacher, with manliness that leads him to physical culture, and does it remarkably well. Frank Roberts did the Judge with the proper forcefulness, and there was much clever characterization in the Myrtle Johnson, actress, of Laura Pierpont. The play is finely staged. The first act picture is unusually attractive.

George Ade's little play, or rather, character sketch, Marse Covington, reached the Majestic last week on its vaudeville travels, played by Edward J. Connelly, who was a hit as the mysterious stranger in Bird Center; Gerald Griffen, who got some fine notices for his old negro servant in the original production here at the New Theatre; Stephen Maley, Ernest Carr and Arthur Ebbetts. The playlet has been lengthened from its original fourteen minutes to twenty, with some additions of genuine, crisp Ade wit in the opening. Mr. Connelly looks the part of the poverty stricken but proud relic of Southern aristocracy in the golden days before the war, but he fails to endow the part with sufficient depth, charm and heart interest. There is more posing than pathos. Mr. Griffen is a rather variable Uncle Dan in vaudeville, playing with much sympathy at times and superficiality at other times. These two parts are full of fine possibilities which, fully brought out, would make Marse Covington one of the best of one-act plays. The "Big Noise," who runs the gambling house; the Pittsburgh plunger and the young high roller were well done. As played, Marse Covington held the big audiences at the Majestic, accustomed to the best in vaudeville. After a good deal of applause for the witty and humorous points, there was an enthusiastic curtain.

Jimmy Powers is coming back in The Blue Moon, this time to the Grand Opera House, to help fill up the time cancelled on account of the illness of Mary Mannering. She had two weeks and Camille D'Arville in Belle of Mayfair will play the other week. The Blue Moon will open on March 24, one week too late for that noble date, St. Patrick's Day. Albert Dorris has arrived in advance, and there is already a great deal of advance work under way. Mr. Dorris brings news of Mr. Powers's second engagement and fifth week in Cincinnati. There has been a big attendance all week, which is regarded as a good omen for the return engagement here.

Rose Botti, who was in several Savage productions at the Studebaker, has succeeded Ethel Jackson as prima donna of The Blue Moon.

Charles Balsar, formerly of the Players at the Bush Temple, has joined the Frank Leake Stock at El Paso in the handsome new theatre, the Texas Street Grand. He played Cruger in the opening bill, An American Citizen.

Creatore's Band drew two good houses at the Studebaker, and Manager Howard Pew announced a return engagement soon.

Al. Davis, advance representative of Camille D'Arville, answering a sudden summons to Chicago from the Sunny South, got here with great difficulty, owing to the floods and washouts. The railroads finally delivered him last week. The engagement begins this week.

J. H. Bosman, of Bosman and Landis's scenery house, has returned from Cuba with a distinct notion that the scenery of the theatres down there is not strictly up to date. The whole theatrical business there, he says, needs American methods. Good American acts at the vaudeville houses are badly needed. He met J. C. Fisher in Cuba.

People are being engaged here by Harry Armstrong for a number of musical organizations in preparation, including two Royal Chefs, one Yankee Regent, one In Command, The American Girl under the management of John Cort, and a new Peggy from Paris company.

Ethel Dovey has taken the place of Mabel Barrison in The District Leader company, and Tell Taylor has succeeded Joseph Howard. Miss Barrison and Mr. Howard are to be in The Land of Nod in New York.

Charles E. Kohl says the report that he was to produce a new musical comedy next Summer by a certain fameless Chicago writer is unfounded.

Avery Hopwood, author of Clothes and The Powers that Be, was in the city last week, after traveling for a time with the company playing the last-named product of his pen.

Bobby Gaylor has gone to Canada on a pleasure trip. He expects to devote about twenty minutes twice each day he is in Winnipeg to entertaining his friends and others at the Dominion Theatre.

Edward Hanlon, after an absence of a year, or nearly two years, was in the city last week with Fantasma. He said he had been resting a season, and his appearance showed the fine effect.

Bertha Maxwell and R. E. Magnus have rejoined Sweet Clover, and Miss Maxwell is playing the lead.

Ibsen's The Wild Duck was played twice last week by Wright Lorimer and members of his Shepherd King company at McVicker's. The audience Thursday was rather small, but deeply interested and enthusiastic. In spite of the few rehearsals, the performance was remarkably smooth. Mr. Lorimer played the photographer rationally, easily, and with numerous deft, artistic details that made the depiction as a whole very agreeable in the earlier acts. Ethelbert Hales as old Ekdahl was capital, and Carl Eckstrom's Gregers was a fine Ibsenian accomplishment. The cast included Marian Ward, who did Hedwig nicely; Gertrude Berkeley as Gina, William C. Mason as Werhle, Sylvia Allen as Mrs. Sorby, Herbert Frank as Graberg, Alonzo Price as Peterson, E. M. Racy as Jensen, Axel Bergstrom as a waiter, Mark Price as Relling, the doctor; T. E. Tracey as Molvic, Daniel Gilfeather as the pale man, Thomas Tracey as the thin man, and Samuel Forrest as the short-sighted man.

The young Hanlons, who are conspicuous in Fantasma nowadays, acquitted themselves very creditably at the Great Northern last week. Fred Hanlon played a thoroughly excellent Pico, with a great deal of well considered business skillfully done, Edna Farrell has an attractive Fantasma, and the specialties of Marguerite Ferguson and James E. Rome went well. The old favorite is well maintained with a great deal of up-to-date new details.

The Henrietta at the Chicago Opera House last week was just on time for the panic in Wall Street, but while substantially up to date it showed how twentieth century dramatists had advanced in finished, smooth construction. Manager D. H. Hunt's company gave a good stock performance. De Witt Jennings did Crane's part fairly well, and John Daly Murphy as Bertie made it rather creditable without any comedy details to speak of. Howard Hickman was sincere and sufficiently strong as young Nicholas, but his death scene was too funny. Herbert Brenon did Hilton fairly well. Eleanor Gordon was a fascinating widow, and Bessie Barriscale did Agnes nicely. Jane Darwell made Lady Mary attractively natural, and Margaret Pitt played Rose fairly well.

Estelle Auge, of New York and Paris, a soprano, made her first Chicago appearance last Wednesday before a fashionable audience. Her voice has sweetness and sympathy, and Massenet's aria from Herodiade was given with brilliancy. She sang French chansons and English songs.

L. S. Willard's Colonel Newcome was greatly admired and the reviews contained unusual praise for the play. Ivan F. Simpson as Sir Barnes, Alice Lonnon as Ethel, and Jean Blair as Mrs. Mackenzie were especially complimented in the reviews.

Sara MacDonald fared well at the Columbus in Adrift in New York, and attracted especial newspaper attention, in which her success as a writer of verses and stories were mentioned.

Will Vedder offered the patrons of the Alhambra last week some of the best acting they have seen this season, and Sadie Conolly was never a bigger hit in her long and successful career.

The bills this week: Grand Opera House, Camille D'Arville in Belle of London Town; Studebaker, David Warfield; Illinois, Maude Adams; Powers', May Irwin; Colonial, Richard Carle; Studebaker, The Other Girl; McVicker's, Daughters of Men; Great Northern, Nat Wills; La Salle, Time, Place and Girl; Chicago Opera House, Eternal City; Bush Temple, Ingomar; People's, O'Brien, the Contractor; Howard's, Lorin Howard and stock; Thirty-first Street, Sam Morris Stock in Irish Rose; Calumet, Robert Emmett; Marlowe, Jane; Criterion, Barney Gilmore; Pekin, Queen of the Jungle; Alhambra, Ruled Off the Turf; Humboldt, May Hosmer Stock in Shamus O'Brien; International, Thaw Case in Yiddish; Bijou, Great Wall Street Mystery; Academy, Kidnapped for Revenge; Columbus, Mayor of Laughland.

Checkers will return to McVicker's for two weeks, Easter.

Dustin Farnum will be at the Grand Opera House in The Virginian in the Spring, following Mrs. Fiske.

Olga Nethersole will produce her new play, The Awakening, during her coming engagement here. The first week will be devoted to Adrienne Lecouvreur.

A new musical play, Flower of the Ranch, will be produced next season by Harry Askin and company, with Joseph Howard and Mabel Barrison in the cast.

Augustus Thomas, on his way back from Mexico, saw his Other Girl at the Studebaker.

Richard Henry Little, war correspondent and press club wit and after-dinner speaker, is to write a libretto for a musical comedy to be produced at the Whitney later on, says Percy Hammond in the *Post*.

The Belle of Mayfair is coming to the Colonial on April 8.

There is much "agitation" in and out of print about ticket speculators and attendance has been reduced in certain instances. An anti-ticket speculators' association has been formed, and I am told that one list of the "antis" printed contained the names of five speculators who had been refused tickets. By a strange coincidence this agitation has developed and reached an acute stage during the few weeks just preceding the opening and during the opening week of the engagement of Mr. Belasco's famous star, and one of the greatest attractions of the Independents. Public attention seems to have been directed especially to the Garrick, where it is admitted the Wednesday matinee was reduced by the agitation from capacity of $2,300 to about $1,400. However, the total Warfield receipts for the opening week reached $18,000 and the sale indicates $20,000 for this week.

The Theatrical Managers' Association is to hold its annual meeting the second Tuesday in April and something pointed about the 5-cent theatres is expected. Also action on child labor law and Sunday closing.

The Two Orphans drew crowds to the People's last week and turned many people away Saturday. Marie Nelson did Henriette finely and Louette Babcock was nicely cast as the blind Louise. Edward B. Haas made good use of the excellent opportunities in De Vaudray and aroused great applause in the duel climax and other scenes. Walter Jones was a strong Frochard, and Edgar Murray did De Linieres with dignity and strength. The play was noticeably well staged.

Lessing's Emilia Galotti will be played by Leon Wachsner's company at Powers' on March 25.

OTIS COLBURN.

BALTIMORE.

Marie Cahill—A Marriage of Reason—Mansfield Coming—Notes.

(Special to The Mirror.)

BALTIMORE, March 18.

Marie Cahill in the musical comedy, Marrying Mary, is the attraction at Ford's. She has followed her usual custom and brought with her the same production in every detail, and has retained the same cast. George Backus, Eugene Cowles, Roy Atwell, and Annie Buckley are as good as ever. It is a delightful piece and handsomely presented, proving a real success. For Saturday, March 30, the United States Marine Band has been engaged for two concerts.

At the Academy of Music is Kyrle Bellew, in Hartley Manners' new play, A Marriage of Reason. It deals with a particularly opportune and live subject—the possibilities of happiness in the marriage of convenience that has now become so common between rich American women and impoverished Englishmen of title, and was admirably presented by Mr. Bellew and Pannie Ward, who plays the girl. The cast is rather a remarkable one, including Julia Dean, Margaret Fuller, Maud Ream Stover, Frederic de Belleville, and Conway Tearle. On March 30, for two performances only, the Lipzin Yiddish company will present Mr. Maurice Morrison and David Kessler in Uriel Acosta and Die Riber. Easter Monday, Richard Mansfield in repertoire, opening on Monday night with Peer Gynt.

Camille is the offering at Albaugh's. Miss Haswell is, of course, seen as the unfortunate heroine, which role she interprets with great success, portraying the character as a sweet and self-sacrificing creature of fate rather than the hysterical, desperate consumptive so popular in the repertoire of some actresses. Regan Hughston is the Armand Duval, Robert Peyton Carter, Monsieur Duval; others in the cast being Walter D. Greene, Angela McCauli, Sibyl Klein, who returns to Albaugh's for this week; Miss Wakeman, Mr. Thorne, Mr. Fawcett and Miss Remer. Easter week, The Little Minister.

The Boy Behind the Gun proved an attraction at Blaney's. It deals with some thrilling incidents of the recent Japanese-Russian War, the scenes being laid at Port Arthur. Happy Hooligan follows.

George Sidney opened at the Auditorium tonight in Busy Izzy's Vacation. The songs are catchy and Mr. Sidney's parodies particularly good. Gay New York will be next.

Ford's and the Academy of Music will be closed during Holy Week, but the Metropolitan Opera company will be at the Lyric playing La Bohème, Haensel and Gretel, Pagliacci, and Tosca. Three performances only will be given, beginning Monday night.

Louis James will open at Ford's Easter week.

A discussion in the local papers has been created through the direction of Mr. Faversham's remarks last Monday evening at Ford's, when, after the second act of The Squaw Man, he came before the curtain. He took occasion to censure in strong terms the inconsiderateness and really impoliteness of persons occupying the boxes. The action on the part of the audiences in Baltimore in persisting in laughing and talking during the performances has been generally condemned.

HAROLD RUTLEDGE.

BOSTON.

The Snow Man at the Majestic—Mr. Hopkinson—Clarice—Chauncey Olcott.

(Special to The Mirror.)

BOSTON, March 18.

There is a distinct light opera novelty to attract Bostonians to the Majestic to-night, and The Snow Man was greeted with a warmth that melted all the frigidity of the title. Once more there was a chance to see a production at the Majestic before it went into New York for a long run, and there was no question about the popular interest. Stanislaus Stange and Reginald De Koven form a good combination, and the romantic comedy provided by the one, and the score of the other, should prove a long continued and a popular success. There is an abundant amount of picturesqueness in the work. The scene is laid in Liege and Bruges, in Flanders, during the occupation by the Spanish in the last part of the seventeenth century, and thus a contrast of costumes of three nationalities is afforded. The plot comes from a legendary origin, entertaining in nature, with a sprinkling of comedy of rather traditional comic opera style. There is no question about the pains taken in the selection of the cast. Willie Edouin has the chief comedy role, and as Prof. Maximillian Hooker, a germ killing scientist, he appeared to much better advantage than during his recent vaudeville engagement in this city. Another comedian of interest is Frank Deshon, who plays General Grossman of the Flemish army. The chief vocal honors fall to Ida Hawley, who appears in the character of Fredda, and Vera Michelena also sings delightfully. Others in the cast are Harry Vogel, Albert Parr, Harry Parleigh, Ed Marindale, John Dudley, Charles Dungan, Flavia Arcaro, Leona Watson, Elisabeth Robinson and Phyllis Partington. There is a large chorus bearing every indication of the Shubert excellence of selection. The engagement is for a fortnight only.

A year ago there was a great flourish about the large amount of time that James K. Hackett was going to control at the Tremont with his various attractions, but there has not been apparent that monopoly which was anticipated. Possibly on that account there was all the more interest to-night when his presentation of Mr. Hopkinson was made there with Dallas Welford in the title-role. Mr. Hackett's skill in a managerial line is very apparent in the excellence of the company. Mr. Welford was a newcomer here, but he made a hit from the very start.

William Gillette is back again at the Hollis after more than a year of absence in Clarice, and the house was a rousing one in every respect. The experience which this play had here last Winter, when it was moved around from one theatre to another to continue the original run and when matinees were given in Boston with evening performances in Providence established the popularity of the work with local playgoers. London might not like it, but Boston did, and the record of its first season here was without its equal. To-night there seemed to be more of the same, and the author-actor was made to feel decidedly at home. Marie Doro, too, shared the honors of the occasion, and played the title role delightfully.

"If you have tears to shed, prepare to shed them now," is the bid that the Castle Square might well give to its patrons this week, for East Lynne is the play, perpetually tearful but apparently as popular as ever. The novelty of the revival of the week is the new Lady Isabel, for Thais Lawton has never before played the character here, and she gave an impersonation that might almost carry one back in memory to the days of Annie Clarke at the Museum. Elfreda Lasche was a charming Barbara Hare, and the husband of Howell Hansel, the villain of John Waldron and all the other characters were played with effectiveness that was unquestioned.

Still another stock company dipped down into the barrel of the traveling repertoire organizations, and out came Kathleen Mavourneen at the Bowdoin Square. It was very appropriate that this should be the choice for Saint Patrick's week, and the reception of the Hibernian old-timer was enthusiastic. Charlotte Hunt had the title-role and divided the honors with Alexander Gaden and Butler Haviland, and there were a plenty of Irish specialties introduced in the course of the performance to give variety.

The Irish were also in their element at the Boston to-night, for it was most appropriate to have Chauncey Olcott remain there as the star. He has been well received here in his newest play, Eileen Asthore, and has added another to the long list of romances of the Old Sod in which his voice has been heard to advantage. He has a good company in his support this season, and the presentation ranks among his best. There was a special matinee to-day in honor of the holiday, and a large attendance of professional friends was the result.

Williams and Walker give a dusky shade to the stage at the Globe this week and will remain there for a fortnight with Abyssinia. The house was packed, and there was every indication that the engagement would prove on an equality with the one which they played there last season.

The Grand Mogul is to stay only this week in Boston and then will go at once to New York for a long engagement at the New Amsterdam. The engagement here at the Colonial has been a notable one in every way, and Frank Moulan, Maude Lillian Berri, Elsa Ryan, Sager Midgeley, Edith St. Clair and the others will be greatly missed.

Hattie Williams is approaching the fiftieth performance of The Little Cherub at the Park, and silver souvenirs will be given on that occasion. The engagement is now the longest of any one in town. Certainly no musical attraction has played at this house in years that has had so long a stay as this.

A decidedly new melodrama to the Boston stage is at the Grand Opera House this week in The Four Corners of the Earth. This is another of the globe-trotting thrillers where the various characters of the drama are taken about the world, but right is made right in good melodramatic fashion, thanks to the services of a good cast of players, aided by picturesque stage settings.

Ermete Novelli concluded a notable fortnight in Boston at the Majestic, but the patronage did not increase to the figure that so great an artist would warrant. He played a great variety of characters here, and his managers were so well pleased that they say that they will have him back again in 1908. Next year they are to bring to America Tina de Lorenzo and Leopoldo Frecoli, and later the Italian opera company that they are to send to South America this Spring. After his final performance at the Majestic Novelli was the guest of honor at the dinner given by the Italian Club of Boston at the Touraine. The Italian Consul was one of the distinguished persons present on the occasion, at which all wished great success to the player. Earlier in the week Novelli was the guest of honor at the reception of Il Circolo Italiano.

There is something remarkable for Boston in the manner in which the subscription sale for the coming opera season of the Conried company is going on here. When they have to announce that all the $3 and $2 seats have been snapped up on the season sale, and that there are no more in those parts of the house to be offered it is very evident that one of two things will happen: Either the season will be the biggest that Boston has known in years or speculators have got in their work most cleverly and the genuine music lovers will have to pay dearly if they wish to hear opera this season.

Hattie Williams went over to Cambridge last week with some friends at the last rehearsal of the boys in The Hasty Pudding Club for their new comic opera, The Lotus Eaters, which has had its performance before the grads, and will now be given its regular performances. Several members of Maxine Elliott's company also were present, but Miss Williams was the one to whom the collegian soubrettes turned for advice—"Is my wig on straight?"

Mrs. Chauncey Olcott is to sail for Europe in a short time, and will visit relatives of her husband in Ireland, where he will join her just as soon as his dramatic season comes to an end.

Although the Castle Square is to have a Summer season of comic opera the date for opening it has not yet been announced, and there is a number of dramatic attractions still in the list before the musical organization can step in.

John Craig's farewell to the Bijou was marked by much enthusiasm, and everybody wished him a hearty godspeed with his company in the brief tour of New England, which opened at Providence to-night. He will be back again at the Globe the last of next month.

Daniel Jarrett celebrated an anniversary at the Boston to-night. It was just twenty-five years ago that he made his appearance upon that stage as a member of the old-time stock company at the house, and it was a pleasant coincidence that he should be back there upon that date with Eileen Asthore.

I wonder what the reason is why Brown of Harvard comes to the Majestic and has the first week of its vacation there, while all the boys of Harvard are out of town upon their Easter vacation. Can it be that there is any clever calculation in regard to that?

Robert Mantell's last day in Boston was marked by a luncheon in his honor, given at the Union Club. Mr. Mantell was especially courteous to Novelli upon his appearance here. The Italian's scenery was all unavailable for America on account of the laws, and Mr. Mantell offered him any that could be used, sent him flowers upon his opening performance, and invited him for his first matinee. As a result Novelli sent a fine photograph appropriately inscribed. The Harvard boys gave Mr. Mantell a rousing greeting when he went out to Cambridge upon invitation, and gave some readings at Phillips Brooks House one afternoon.

Richard Dillon, who has been seriously ill for several weeks in a hospital in Toronto, has recovered sufficiently to rejoin Chauncey Olcott at the Boston.

Carrie Nation managed to get in time for a number of side excursions while she was playing in Ten Nights in a Barroom at the Bowdoin Square. One day she went up to the State House and talked to the legislators out in the lobby. She also harangued the boys of the Institute of Technology.

The National Amusement Company, of this city, has been incorporated with a capital stock of $20,000. The incorporators are William D. Waul, Henry D. Martin, and Robert F. Waul.

Luisa Ardinsoni, the Massachusetts girl who has been in Italy singing in grand opera, returned to her home last week as a passenger on the *Republic*.

Now that the Barnabee fund is getting well along toward $8,500, plans are on their way from a committee to give a big benefit at the Boston next Friday afternoon. The programme will include representatives from practically every house in town, all participating in the bill, with the Apollo Club and the Market Men in Baffo in Black in features quite out of the ordinary for an occasion of that nature. Mr. Barnabee will come over from New York so as to be here on that occasion and will sing "The Cork Leg," his old-time song when he was a lyceum platform entertainer, long before the days of The Bostonians, the Boston Ideals, or Robin Hood.

There will be no change whatever in the policy of the Globe next season. Positive word to that effect was received last week. That will end the prospects of making that either a vaudeville or a stock house.

JAY BENTON.

PHILADELPHIA.

Eddie Foy in The Orchid on Tuesday—Lawrance D'Orsay—The Hypocrites—Notes.

(Special to The Mirror.)

PHILADELPHIA, March 18.

Eddie Foy in The Orchid was the big new attraction in town, and was to have appeared at the New Lyric Theatre, but the house was not ready, and a postponement until Tuesday night was announced. This English musical comedy has been Americanized and several new and catchy songs introduced. Trixie Friganza, Amelia Stone, Melville Ellis, George C. Boniface, Jr., Joseph W. Herbert, Maude Fulton, and William Rock are in the company. Bookings to follow are Ernete Novelli, April 1, one week only; The Road to Yesterday, and a two weeks' return date of David Warfield in The Music Master in May.

A two weeks' engagement of Lawrance D'Orsay in the new three-act comedy, Lord Doncaster, was inaugurated to-night at the Chestnut Street Opera House. The play was expressly written for the star by Cecil Raleigh. The chief role is an idle wealthy English marquis who falls in love and sacrifices his honor to save the heroine, with the usual happy explanations. Mabel Roebuck, Josephine Drake, Herbert Percy, and Sydney Mather are in the support. It is an entertaining performance that appeals to the best class of theatregoers. Mask and Wig Club of the U. of P. will hold their annual Easter week reunion with their new burlesque, Herr Lohengrin.

His Honor the Mayor continues until further notice at the Walnut Street Theatre. This is the fourth week. The Pony Ballet title has been changed to Aaron's Dancing Dolls.

The Hypocrites is in its second and final week at the Broad Street Theatre to splendid houses. It is a work of dramatic excellence, rendered by capable players, and pleases good audiences. Arnold Daly follows, March 25, for one week in a new play by Rida Johnson Young, entitled The Boys of Company B. Fifty Miles from Boston is due here April 1 for three weeks.

Clothes and Grace George has made a genuine hit, remaining for a second week at the Garrick Theatre. Houses were large. The White Chrysanthemum is announced for March 25.

The Chestnut Street Theatre remains closed.

Little Johnny Jones is anchored at the Park Theatre until March 31, and is attracting large houses. Professor Kellar comes on April 1. Williams and Walker April 15.

The Vanderbilt Cup, with Alice Dovey in the role created by Elsie Janis, is a big card this week at the Grand Opera House. The play goes with dash and spirit and is rendered by a superior company. The Mayor of Tokio—a return date—will be here week March 25. Busy Izzy's Vacation April 1.

Queen of the White Slaves, in spite of its many engagements in this city, opened to-night for a week at the National Theatre and received a warm welcome. The Little Outcast appears on March 25. Kathlyn Purnell in repertoire, Easter week.

Girard Avenue Theatre: John W. Vogel's Big City Minstrels made their bow before a Philadelphia audience to-night, and made many friends. The first part is rendered in a crystal grotto, brilliant with electricity. A. H. Tyrell, William Rowe, Walter Gossows, Pete Detzel, Kennedy Brothers, Melrose troupe of acrobats, Kyler, cyclist, specialists of the large organization. A Message from Mars is due here March 25. Katharine Willard, Easter week.

The Eye Witness is this week at Forepaugh's Theatre, going the rounds of the popular priced houses. Mamie Fleming in Yankee Beau follows on March 25.

The Two Orphans, with Louise Algen and Jessamine Woods in the title-roles, is a good card this week at Blaney's Arch Street Theatre. Business is large. McFadden's Flats, March 25.

People's Theatre: Lillian Mortimer in No Mother to Guide Her received a hearty welcome here tonight. Harry Clay Blaney in The Boy Behind the Gun, March 25.

Hart's Kensington Theatre: Behind the Mask, that played at Blaney's Arch Street Theatre last week, jumped up town and was favorably received. The Eye Witness (now at Forepaugh's Theatre), March 25.

Darcy and Speck's Standard Theatre Stock company appear this week in a melodrama of the South, founded on the Civil War, entitled Hearts of Gold, which was well acted to deservedly good patronage. Devil's Mine, week of March 25.

Dumont's Minstrels at the Eleventh Street Opera House continue with last week's burlesque, adding to them the Pony Ballet from His Honor the Mare, with Hughey Dougherty, Vic Richards, Perry Murphy, Fox, Ward, Turner, Mc-

Cool as lovely ballet girls, making a big hit and playing nightly to capacity.

Boston Symphony Orchestra final concert at the Academy of Music this evening to crowded audience. Madame Melba appears in concert to-morrow afternoon at the Academy.

Lisa Abarbanell will play the title role in The White Chrysanthemum at the Garrick Theatre March 25. S. FERNBERGER.

WASHINGTON.

Playing the Game—Robert Mantell—James K. Hackett—Musical Notes.

(Special to The Mirror.)

WASHINGTON, March 18.

Robert Mantell opens an engagement at the New National Theatre to-night with Macbeth, with the theatre packed to its capacity and the performance a histrionic treat. The selections for the remainder of the week include Othello, Tuesday, The Merchant of Venice, Wednesday matinee; King Lear, Wednesday night; Hamlet, Thursday, and Julius Cæsar, Friday and Saturday matinee and nights. Ellen Terry follows in Captain Brassbound's Conversion.

At the Columbia Theatre James K. Hackett in Alfred Sutro's play, The Walls of Jericho, which had its American premier in this city, fills the house with a large and fashionable gathering. Mr. Hackett's supporting company, a talented one, aids materially. Next week, Wilton Lackaye in The Law and the Man.

Joseph and William W. Jefferson and a talented supporting company, headed by Aubrey Boucicault in Cleveland Moffett and Hartley Davis's diverting comedy, Playing the Game, commence the week at the Belasco Theatre with a large and appreciative attendance. Next week, commencing March 28, Conried's Metropolitan Grand Opera company will be heard in Madam Butterfly, Faust and Aida.

The musical comedy, Gay New York, meets with marked approval at the Majestic Theatre. It is crammed with good things well done. Harry Emmerson and Lillian Hoerlein lead an excellent company that includes Edward B. Adams, Ollie Omega, Magda H. Foy, Edward Brennan, Florence Clements, Bessie Bartell, Richard Bartlett and James Devine. Next week, John W. Vogel will bring his Big City Minstrels for their first Washington engagement.

At the National Theatre on Sunday night the Washington Saengerbund of seventy voices gave their closing concert to a crowded house. The society was assisted by Madame Shotwell Piper, soprano; John A. Finnegan, tenor; Elsa Fischer, violinist, and an orchestra of forty musicians under Henry Xanders's direction.

Robert Mantell and Marie Booth Russell are to be the guests of the students of the National Park Seminary. Both of the popular players will give short talks before the students before returning to Washington. Mr. Mantell is also considering several invitations to meet other students of the Capital City.

To-morrow afternoon the Boston Symphony Orchestra, under Dr. Karl Muck's leadership, gives its fifth and last concert of this season's series at the National Theatre. For this closing event Dr. Muck has arranged a programme without a soloist, the principal works being the sixth symphony of Tschaikowsky, known as the "Pathetique," and Berlioz's overture, "Carnaval Romain," and Liszt's Mephisto waltz.

The Paint and Powder Club of Baltimore presents the new comic opera, Don of Doraya, under society patronage at the Belasco Theatre on April 6 for the benefit of the Christ Child Society. The patronesses are among the most prominent in the diplomatic, official and residential circles.

Sydney Lloyd Wrightson, the Choral Society manager, appointed honorary director of music of the Jamestown Exposition, has arranged with local musicians and exposition officials the musical programme for the fair, which will be in operation six months. Assisting in the opening musical exercises on April 26 will be the Washington Choral Society of 250 voices and the Norfolk, Va., society of 500 singers.

JOHN T. WARDE.

CINCINNATI.

Bertha Kalich at the Lyric—A Midsummer Night's Dream—Raffles.

(Special to The Mirror.)

CINCINNATI, March 18.

Bertha Kalich made her first appearance before a Cincinnati audience at the Lyric to-night and created a profound impression. Madame Kalich was called before the curtain repeatedly, and the success achieved assures one of the best weeks of the season at the Lyric. Clay Clement, 25; Lew Fields, April 1.

Annie Russell came to the Grand to-night as Puck in A Midsummer Night's Dream and charmed a large audience with the skill of her impersonation and the beauty of the production. J. H. Bunny as Bottom divided honors with the star, and other roles were ably filled by Oswald Yorke, Thomas Coffin Cooke, Lansing Rowan and Ina Brookes. The Lion and the Mouse follows.

The Forepaugh company at the Olympic is giving a splendid revival of The Middleman, with Herschel Mayall as Cyrus Blenkarn and Ida Adair as his daughter. Two strong bills are announced to follow in The Rivals and A Parisian Romance.

S. Miller Kent is at the Walnut this week, drawing fine audiences to see Raffles, which was first introduced to us last year by Kyrle Bellew.

The stage of the Lyric was occupied last night by the Odeon Stock company, a strong aggregation of local amateur talent, which presented His Excellency, the Governor, under the direction of Miss Mannheimer, to the entire satisfaction of a good sized house.

Notwithstanding its long run at Music Hall earlier in the season, The Blue Moon, with James T. Powers, played to good business at this house last week, and its record of five weeks in Cincinnati in one season will probably long stand unchallenged.

Clifford Grant, manager of the London Gaiety Girls, was severely injured by a fall from the window of his hotel here one night last week, and will be laid up for some time to come.

My Leopold was played by the German Stock company at the Grand last night to a crowded house. Sudermann's Stein unter Steinen had its first presentation in this city the week before and created a deep impression on all who saw it.

A Marked Woman is drawing good houses at Heuck's. It is handsomely staged and abounds in thrilling climaxes.

The Cowboy Girl is at the Lyceum and is pleasing large audiences, not only by reason of its melodramatic strength, but by its lively comedy and musical additions. H. A. SUTTON.

ST. LOUIS.

The Blue Moon at the Garrick—A Corner in Coffee—The Lion and the Mouse.

(Special to The Mirror.)

ST. LOUIS, March 18.

James T. Powers and a notable company of comedians began a week's engagement at the Garrick last night in The Blue Moon, which is being seen in St. Louis for the first time. Next week at the Garrick will be the first of a two-week's engagement by Blanche Walsh in The Girl of the Golden West.

Tim Murphy in A Corner in Coffee is at the Century Theatre this week. Dorothy Sherrod is leading woman. Next, The Time, the Place and the Girl.

The Olympic's offering this week is The Lion and the Mouse. Since its presentation last year it seems that all of those who had not seen the piece had read of it, and the sale will be splendid throughout the week. Arthur Byron is still effective in the principal role. Underline, Lillian Russell in The Butterfly.

Ernest Hogan, a colored comedian, has returned to the Grand for a second season's engagement in Rufus Rastus. There are several new songs. Around the Clock is the next attraction.

The Ninety and Nine is the Imperial's offering this week. The piece has a good St. Louis record. Cole and Johnson in Shoo-fly Regiment is the next offering.

Bryne Brothers in the familiar Right Bells are at Havlin's this week. A special matinee was given to-day.

The New Magdalen will be revived Sunday night at the German Theatre for the benefit of Alexander Deubner, leading man.

The Theatrical Mechanics' Association will give a benefit at the Olympic Theatre Sunday evening, April 7. The proceeds will go to further the interests of the St. Louis Lodge, No. 7.

CHARLES E. HUGHES.

PITTSBURGH.

Lew Fields at the Belasco—Ellen Terry—Melba in Concert—Notes.

(Special to The Mirror.)

PITTSBURGH, March 18.

Ellen Terry, supported by a good company, was the attraction at the Nixon to-night in Bernard Shaw's play, Captain Brassbound's Conversion, and was greeted by a large audience. A double bill, The Good Hope and Nance Oldfield, will be given on Wednesday and Saturday nights. Annie Russell in A Midsumer Night's Dream, Sam Bernard in The Rich Mr. Hoggenheimer, and Marie Cahill in Marrying Mary are underlined.

Uptown at Blaney's Empire to-day's crowds were kept wide awake while When the World Sleeps was presented. It possesses several good scenic effects and is acted by a capable company. Joe Santley in Billy the Kid for next week.

Merriment of a nonsensical nature combined with several good songs and a clever travesty on The Music Master forms the bill of Lew Fields and his excellent company, containing many well known players of ability. It is all called About Town, but this title means naught, as almost any name might do for this budget of fun and music. George Beban has the best part in the mixture, and certainly makes the best of it. Blanche Ring, Louise Dresser, Peter Dailey, Harry Fisher and Ernest Lambart are conspicuous besides Lew Fields, and the large chorus is a strong feature. The large audience at the Belasco to-night was well pleased. Two Little Girls follow.

The Alvin was nearly filled to-night, where Checkers is again seen with Hans Roberts in the title role and aided by a good company. This is one of the most popular plays booked at this pretty playhouse, and will likely duplicate its former large business. Viola Gillette in The Girl and the Bandit will succeed it.

In New York Town proved to be an acceptable change to the crowds at the Bijou to-day from the lurid melodrama of the preceding week. It is a compound of music and fun, and is given by a good company. Also, it is well mounted. The Burglar's Daughter comes next week.

The Rose Hill Burlesque company, headed by George W. Rice, entertained to-day's large audiences at the Gayety, and the Dollar Troupe of Acrobats is the feature of the olio bill. The Night Owls next week.

The Academy has the London Gaiety Girls, which entertained the two large audiences there to-day.

Melba will be the soloist of the concerts on Friday night and Saturday afternoon of the Pittsburgh Orchestra at Carnegie Music Hall.

The local port of The Flying Squadron will have its annual benefit at the Nixon on next Monday night, and the clubrooms in the same building will be open to guests and lunch served them.

ALBERT S. L. HEWES.

BENEFIT AT THE HUDSON.

The College Women's Club on March 12 held a benefit matinee for its scholarship fund. Alice Fisher read a prologue written by John Dearling Haney, and this was followed by a one-act incident by August Stridberg entitled Which Is Stronger?

Ebba Rathven	Meta Illing
Amelia Black	Constance Shelley
Japanese Maid.	

Amelia Black has been the mistress of Ebba Rathven's husband. Ebba, who has been friendly with Amelia, suddenly discovers it, and at first is angry with her, but finally realises that through her friendship with Amelia she has learned how to attract her husband. Meta Illing played Ebba with considerable force, while Constance Shelley, though she had no lines to speak, depicted Amelia's defiance and final despair in admirable fashion.

William Norris gave a monologue, which was followed by a one-act play by George Jean Nathan, entitled That Affair at Huntley's. The cast was as follows:

James Girard Huntley	Robert L. Dempster
Tracy Allison	Robert Mackay
Allan V. Foxcroft	Willard Curtis
Alexander Gray	Bennet Southard
Nakamuri.	

The play is not without melodramatic interest, though its plot is conventionally improbable, and its sentiment rather obvious. James Huntley has fallen in love with a girl who just before her death confesses that Alexander Gray, Huntley's friend and college mate, had seduced her. Huntley gives a dinner to Gray and two other friends, Allison and Foxcroft. He proposes a health to his fiancée, and when he gives her name he sees Gray start and accuses him. He starts to shoot him, but is restrained by Allison and Foxcroft, who lead him out. The curtain falls with Gray grasping Huntley's revolver in order to kill himself. Robert L. Dempster played Huntley with real force and looked the part. Bennet Southard was effective as Gray, though it is doubtful if he would light a cigarette while Huntley was telling his story. Robert Mackay as Allison, and Willard Curtis as Foxcroft did well what little was called for.

Ethel Barrymore and company appeared in Carrots, and the programme closed with a Japanese dance.

BIRDSALL COMPANY PRODUCTIONS.

Under the management of the Birdsall Company a notable series of productions will be given in the Shubert Theatre in Newark, N. J., beginning on April 1. A stock company comprising several well known actors will be installed for a ten weeks' engagement. The run will open with an elaborate production of Men and Women, the bill to be changed later as occasion demands. Mr. Birdsall has been so fortunate as to enlist the services of William Parke as stage manager for these productions, which is a sufficient guarantee of their excellence. From his long and distinguished services with Mansfield, Sothern and others in putting on some of the most notable productions of recent years, Mr. Parke is widely known as one of the best stage managers in America. The personnel of the company will be announced later.

A NEW THEATRICAL BUSINESS.

A departure in theatrical business has been begun in the formation of the Edward R. Salter Amusement Company. This company fills a long felt want. Any actor, actress or manager who has only a small capital and who wishes a play can come to this company and for a small sum be supplied with play, printing and scenic production. Mr. Salter, who for fifteen years has been connected with the theatrical business and who has lately been with James D. Barton, of the National Show Print Company, has long seen the need of such a company in order to allow an actor or actress with a small capital to become his or her own manager. The company has opened offices in 120-121 Knickerbocker Theatre Building.

MAURICE GRAU PASSES AWAY.

Maurice Grau, the impresario and former director of the Metropolitan Opera House, died in Paris on March 14. He had been ill for several years.

Maurice Grau, the greatest of operatic impresarios, was essentially a matter of fact business man, who made no pretention of being himself an expert musician. His success in dealing with erratic temperaments was largely due to his methodical determination and his one simple principle of supplying the public with what it wanted and was willing to pay for. He obtained the world's best singers because his astute management enabled him to pay the highest prices.

Mr. Grau was born in Brunn, Austria, and came to New York with his parents when five years old. He attended the public schools, graduated from the Free Academy in 1867, became a student at the Columbia Law School and spent a couple of years in the office of Morrison, Lauterbach and Spingarn. As a boy he had sold librettos at operatic performances, and his growing interest in musical and dramatic affairs led him to give up the law before being admitted to the bar. For a number of years he remained in the employ of his uncle, Jacob Grau, then a prominent manager, thus acquiring a valuable fund of technical knowledge and experience.

In 1872 Maurice Grau branched out for himself by forming a partnership with Charles A. Chizzola, in which each of them invested a capital of $750, barely sufficient to arrange a short engagement with Aimée, who had come to America with Fisk in 1870. The opening performance was given at Bridgeport, Conn., on Feb. 12, 1872, and although the theatre engaged in Chicago was destroyed by the big fire, they hired another house on the West Side and made money enough in one week to pay six weeks' expenses. Aimée extended her engagement until 1875, and never afterward appeared in America under any other management. This first success was directly due to the immense popularity at that period of French opera bouffe. About this time, acting for his uncle, Mr. Grau brought Rubinstein to this country, managing a series of concerts which are said to have made a net profit of $60,000. In 1873 he organised the Kellogg English Opera company, with Clara Louise Kellogg as the star, and in the same year made a contract with the elder Salvini, who made his American début in Othello at the Academy of Music on Oct. 16. However, this venture with the famous Italian tragedian proved rather unprofitable. Wishing to gratify his metropolitan ambitions, in 1874 he leased the Fourteenth Street Theatre, then called the Lyceum, in spite of the fact that this house had ruined his uncle and Fechter. He secured four companies—Aimée's, the Coralie Geoffroy Opera Bouffe company, the Soldene English Opera Bouffe company and Ristori. At the end of this season he was financially embarrassed. He brought out another company headed by Geoffroy, making a second failure which resulted in the dissolution of his partnership with Chizzola. He next completed a contract with Rossi which was remunerative because the actor was then making such a sensation in Paris that he paid $20,000 in forfeits rather than come to this country. During this epoch of his career Mr. Grau managed the American tours of many foreign singers, most of them French, including Judic, Paola, Marie, Théo, Victor Capoul and Cinqâlle, with practically uninterrupted success. In 1876 he lost about $20,000 by importing Offenbach for a series of twenty concerts, but more than made good his loss by another season of the Aimée Opera Bouffe. In 1879 he had an immense French comic opera combination which included Capoul, Paola, Marie and Angelo. Mr. Grau took this company on a wonderfully prosperous tour of South America, Cuba and Mexico, and also arranged a very profitable Mexican tour for Aimée. He brought Théo to America first in 1882, and once more secured the services of Aimée by paying her what was then a remarkably salary of $1,000 a week and all expenses.

In this same year, 1882, Henry Abbey and John B. Schoeffel acquired the lease of the new Metropolitan Opera House, which had been built by the younger society set which had been unable to secure boxes in the more conservative Academy of Music, where grand opera was given under the direction of Col. J. H. Mapleson. Grau desired to be a partner and reluctantly accepted the post as manager, which was very fortunate for him, since the first season—that of 1883-1884—showed a loss of $250,000. Col. Mapleson's stars were Patti and Gerster; the Metropolitan company had Christine Nilsson and Madame Sembrich. Mr. Grau again turned his attention to his ancient favorite, Aimée, and, in 1885, introduced Judic to the American public, thereby making a considerable profit. Abbey and Grau joined forces in arranging for Bernhardt's very successful South American tour, which lasted from May, 1886, to June, 1887. Their joint profit of $150,000 brought about the formation of the firm of Abbey, Schoeffel and Grau in May, 1887. The concern turned the popularity of Patti to good account, both in the United States and in South America. In 1885-1886, with Patti as their chief drawing card, they had given a short series of performances at the Metropolitan following the regular season of German opera, and were successful until Patti made a dismal failure as Carmen. In 1889 they repeated this enterprise with Patti and Tamagno, making money by the former and losing it by the latter. A second Bernhardt tour abroad, Otta Hegner, Sarasate and the spectacular production of America were among the other ventures. For several years the firm managed the ill-starred Lillian Russell Opera company, which swallowed up a large portion of the profits made in other fields.

After that first disastrous season of 1883 the Metropolitan Opera House had been devoted entirely to German productions under the direction of Dr. Leopold Damrosch, father of Walter and Frank Damrosch, with better success, since German artists were then less expensive than French or Italian singers. When Dr. Damrosch died, seven years later, E. C. Stanton became manager, and he imported Anton Seidl to be conductor. From that time German opera continued uninterrupted until 1891, which proved to be an unfortunate season. The next season the capitalists interested in the Metropolitan Opera House determined once again to have French and Italian opera, regardless of the expense, and the firm of Abbey, Schoeffel and Grau was bold enough to accept the management. This season marked the appearance here of the De Reszkes, Emma Eames and Plançon, and the productions were generally more elaborate and successful than any of those previously attempted. Mr. Abbey died in 1897 and the Metropolitan company made a disastrous Western tour, which left the concern in such financial straits that the affairs of the company were officially wound up, and it was announced that there would be no opera the succeeding year. Grau declared that he was done with opera in the metropolis, and many of the principal singers seemed no longer to be available for one reason or another. The stockholders held a meeting and persuaded Maurice Grau to retract his decision, urging that he was absolutely the only man who could once more bring order out of this chaos. On May 3, 1897, the Maurice Grau Opera company was organised by Edward Lauterbach, Robert Dunlap, Roland Knoedler, Henry Dazian, Charles Frazier, B. Franklin de Frece and others, Mr. Grau being made president and managing director. From that time until his illness and consequent retirement in 1903 Mr. Grau directed the production of grand opera in this city, there being but two interruptions, one of them when the building was so badly damaged by fire that the interior had practically to be rebuilt. One of the most beneficial changes which he effected was that of having all the operas sung in the original tongues instead of following the old custom of having everything performed in Italian—a change which he always attributed to a suggestion made by Jean de Reszke. During all the years that he was in full control of the opera he had only one unprofitable season, being the first impresario in America to make money out of grand opera.

In recognition of his services to French theatrical and musical art the French Government made Maurice Grau a Chevalier of the Legion of Honor, and in March, 1900, the members of the Metropolitan company presented him with a diamond cross of the order and a set of engrossed resolutions. Eames, Sembrich and several of the other singers are said to have kissed him on this occasion—rather to his disgust. Even while directing the great Metropolitan company Mr. Grau found time to take charge of the opera at Covent Garden in London, but gave up the position when he felt his health beginning to fail, a year before resigning his New York post. Falstaff, Tosca, Messaline and Manru are the four most famous new operas produced by Mr. Grau, but public taste has mainly adhered to the older compositions. After retiring and surrendering the reins of managerial government Mr. Grau went abroad and lived in a beautiful home at Croissy, near Paris, chafing in his idleness and always hoping for that elusive day of complete recovery which it was ordained should never arrive.

He was married in 1883 to Marie Durand, a light opera singer. He leaves one daughter, Marie Louise Grau.

SUMMER PLANS FOR ST. LOUIS.

S. N. Oppenheimer and his associates are planning for a big season at the Suburban Gardens, St. Louis. The policy of engaging prominent stars will be continued this year as last, and several new plays will be put on. Virginia Harned has been engaged for five weeks, and Amelia Bingham will also have a season at the head of the Suburban Stock company. Three of the new plays to be put on will be sent out next season over the Independent circuit. Keith Wakeman will probably be starred in one of them.

ROUTED OUT BY FIRE.

Members of Alberta Gallatin's company were routed out of the Morton House at Grand Rapids, Mich., early in the morning of March 11, by a fire which filled the hotel with smoke. George L. Cox, who was rooming on the second floor, was overcome by the fumes and was saved from suffocation by the prompt work of Walter Pennington, who discovered Mr. Cox and carried him to safety.

CURRENT AMUSEMENTS.

Week ending March 23.

ACADEMY OF MUSIC—Ben Hur—4th week—26 to 32 times.
ALHAMBRA—Vaudeville.
AMERICAN—Parted on Her Bridal Tour.
ASTOR—The Mills of the Gods—3d week—17 to 24 times.
BELASCO—The Rose of the Rancho—17th week—122 to 129 times.
BERKELEY LYCEUM—The Reckoning—6th week—42 to 49 times.
BIJOU—Alla Nazimova in Hedda Gabler—33 times, plus 2d week—9 to 16 times.
BROADWAY—Anna Held in The Parisian Model—17th week—117 to 123 times.
CARNEGIE HALL—Musical Recitals.
CASINO—Louis Mann in The White Hen—5th week—32 to 38 times.
CIRCLE—Wine, Woman and Song—16th week.
COLONIAL—Vaudeville.
CRITERION—Frank Daniels in The Tattooed Man—5th week—31 to 37 times.
DALY'S—The Belle of Mayfair—16th week—125 to 132 times.
DEWEY—Parisian Belles Burlesquers.
EMPIRE—Ethel Barrymore in The Silver Box—1st week—1 to 8 times.
FOURTEENTH STREET—Eugenie Blair in The Woman in the Case.
GARDEN—Ben Great Players in As You Like It—4 times; Julius Cæsar—4 times.
GARRICK—William Collier in Caught in the Rain—12th week—90 to 97 times.
GOTHAM—Broadway Gaiety Girls.
GRAND OPERA HOUSE—George M. Cohan in George Washington, Jr.—115 times, plus 8 times.
HACKETT—Rose Stahl in The Chorus Lady—35 times, plus 22d week—183 to 190 times.
HARLEM OPERA HOUSE—Stock co. in The Love Letter.
HERALD SQUARE—The Road to Yesterday—12th week—90 to 97 times; Mats.—Widowers' Houses—7 to 10 times.
HIPPODROME—Neptune's Daughter and Pioneer Days—16th week.
HUDSON—Brewster's Millions—67 times, plus 4th week—25 to 32 times.
HURTIG AND SEAMON'S MUSIC HALL—Ben Tan Burlesquers.
IRVING PLACE—Die Doppel Ehe—10 to 12 times; Salome—4 times; Rum Einsiedler—4 times.
KEITH & PROCTOR'S UNION SQUARE—Vaudeville.
KEITH & PROCTOR'S 23D STREET—Vaudeville.
KEITH & PROCTOR'S FIFTH AVENUE—Stock company in Raffles; Peer Gynt.
KEITH & PROCTOR'S 58TH STREET—Vaudeville.
KEITH & PROCTOR'S 125TH STREET—Vaudeville.
KNICKERBOCKER—Montgomery and Stone in The Red Mill—30th week—204 to 211 times.
LIBERTY—Eleanor Robson in Salomy Jane—9th week—69 to 76 times; Wed. mat.—Merely Mary Ann—4th time.
LINCOLN SQUARE—The Holy City—6 times.
LONDON—113th School Girls.
LYCEUM—The Lion and the Mouse—70th week—363 to 370 times.
LYRIC—Ermete Novelli in Papa Lebonnard—1 time; King Lear—1 time; Shylock—2 times; Louis XI—1 time; La Morte Civile—1 time; Il Burbero Benefico—1 time.
MADISON SQUARE—The Three of Us—23d week—180 to 187 times.
MADISON SQUARE GARDEN—Barnum and Bailey's Circus.
MAJESTIC—On Parole—4th week—25 to 32 times.
MANHATTAN—Mary Shaw in Mrs. Warren's Profession—2d week—10 to 17 times.
MANHATTAN OPERA HOUSE—Hammerstein Grand Opera co. in repertoire—16th week.
METROPOLIS—His Last Dollar.
METROPOLITAN OPERA HOUSE—Conried Grand Opera co. in repertoire—17th week.
MINER'S BOWERY—Bohemian Burlesquers.
MINER'S EIGHTH AVENUE—Reilly and Woods.
MURRAY HILL—Lid Lifters Burlesquers.
NEW AMSTERDAM—Richard Mansfield in The Scarlet Letter—1 time; Beau Brummel—2 times; A Parisian Romance—2 times; Dr. Jekyll and Mr. Hyde—1 time; Peer Gynt—22d time.
NEW STAR—Old Issues from the Bowery.
NEW YORK—The Spellers—3d week—9 to 16 times.
PASTOR'S—Vaudeville.
PRINCESS—Margaret Anglin and Henry Miller in The Great Divide—24th week—193 to 200 times.
SAVOY—The Man of the Hour—16th week—124 to 131 times.
TELHARMONIC HALL—Telharmonic Music.
THALIA—A Man's Broken Promise.
THIRD AVENUE—Woman Against Woman.
VICTORIA—Vaudeville.
WALLACK'S—Sam Bernard in The Rich Mr. Hoggenheimer—22d week—171 to 178 times.
WEBER'S—Weber's Stock in Dream City—13th week—95 to 102 times; The Magic Knight—13th week—95 to 102 times.
WEST END—In Old Kentucky.
YORKVILLE—Keller.

THE LONDON STAGE.

My Darling—The Great Conspiracy—Mr. Sheridan—John Glayde's Honor.

(Special Correspondence of The Mirror.)

London, March 9.

Last week, as I told you, we were absolutely playless, as far as new productions were concerned. All we were then thinking of was the London Council election, which (thank the Fates!) ended its confounded uproar a few hours after I mailed you last Saturday. All that I need tell Mirror readers regarding that election is that two theatrical personages were elected—namely, Walter Reynolds (provincial actor-manager) and George Alexander, of the St. James'.

This week (as I warned you) we have had so many new plays that, like the old nursery rhyme's old lady who inhabited a species of footgear, "we didn't know what to do."

Of course it is bad enough or good enough (according to your point of view) to have to go and see a new play every night in one week, but when it comes to having to pop in another couple of plays per day, then one feels 'inclined to adopt the phrase of poor old King Lear and exclaim, "That way madness lies."

Still, let us be thankful—that is, we who wield the critical weapon which (poetically) is said to be mightier than the sword—that there have not been *many more* new plays per diem in this terribly crowded week. The West End theatres alone have, since my last epistle, called us to five important events, and now at the moment of mailing we are preparing to go home and don the week-worn swallow tail coat (or claw-hammer) in order to sample yet another new play, namely, the Little Admiral, written by actors Horace Hodges and T. Wigney Percyval, for Lewis Waller to produce at the Lyric to-night.

The group of new plays produced since I last had the honor of writing you started with My Darling, a musical mixture, written by Seymour Hicks, and set to music by Herbert E. Haines. This was produced (or "presented") last Saturday night by Presenter Frohman at his new Hicks Theatre.

My Darling had a very cordial welcome in spite of the fact that it proved to be anything but very new, or very original, even for this class of work. Not to deceive you, it was a kind of slighter (much slighter) variant of that naughty, farcical comedy, Pink Dominos, which thirty years ago caused much blushing among the more respectable class of playgoers and so much delight to the bald heads of the period. This was the period when the then Mr. (now Sir) Charles Wyndham was but newly an actor-manager at the then young Criterion Theatre. My Darling, although its fable is borrowed from the aforesaid blue play, Pink Dominoes, has little of the dramatic strength thereof, but is chiefly taken up with songs and dances, the former called from sundry sources (often American), and the latter very cleverly organized on the premises by that clever Choreographist, Will Bishop. But seeing that the lyrics *are* lively, the dances divertinv, and the dresses delightful, the story, of course, matters little in these go-as-you-please plays. Thus it fell out that My Darling was, as I said, warmly welcomed, Marie Studholme sang, skipped, and smiled in her sweetest and most approved picture post card teeth-displaying fashion through the name part, otherwise known as Joy Blossom. J. F. McArdle, a richly humorous low comedian, did his drollest, with the not altogether worthy part of Sir Henry Heldon, borrowed bodily from the gay old dog in the aforesaid Pink Dominoes. Henry A. Lytton (that excellent ex-Savoyard) sang and acted delightfully as a kind of singing hero, and an alien (but attractive) buffo singer, Armand Kalisz, to wit, made a highly successful debut on what may be called Maurice Farkoa lines. Melodious Barbara Dene, majestic Helen Kinnaird, Mervyn Dene, Beryl Faber, Clare Greet, and Will Bishop achieved success in characters several sizes too small for them.

Perhaps the biggest hit in this irresponsible but certainly vivacious mixture was made by the startlingly realistic mimicry put in by two quite newcomers to the stage, namely, Cyril Clensy and Gladys Marsden. The last named has a shadow of a shade of a part called the Hon. Miss Gram O'Phone. There's humor for you! But, stay! all the humorous nomenclature in My Darling is not exhausted by the just mentioned startling name. No! The group of "Butterfly Girls" (they were called "Bath Buns" in The Beauty of Bath) are named after certain capitals—Miss London, Miss Edinburgh, Miss Dublin, Miss Newcastle, etc. Of course, I presume, that when Presenter Frohman presents his presentation of My Darling in your nation, the above named Butterfly Beauties will be renamed Miss New York, Miss Boston, etc. But, stay again! was there not some nomenclature of this local kind in one of your musical plays imported here a year or so ago? What was it called? Was it the Prince of Pilsen? That's the worst of these American and English so-called musical plays, isn't it? They are so much alike, aren't they?

This week's new play sampling started on Monday with Charles Frohman's production—I beg pardon, presentation—of The Great Conspiracy, adapted by Madeleine Lucette Ryley from La Belle Marseillaise, by Pierre Berton.

As Mirror readers know (or should know by now) I am not always—in fact, not often—in sympathy with what I consider to be the Trustful methods of Presenter Frohman. I have, however, not only often but always given him credit for the excellent, not to say expensive, manner in which he produces (or presents) his productions (or presentations) on this side. Now in the case of The Great Conspiracy the said presenter has without doubt broken even his own record. No play within my own not altogether unextensive playgoing memory has ever been better staged, and certainly none has ever been more strongly cast. John Hare as Napoleon, Irene Vanbrugh as a suspected and pursued young girl ("La Belle Marseillaise"), who is wife—"in name only" to her godfather, a Royalist revolutionist; C. Aubrey Smith as that aristocratic rebel against "Nap," Lyall Swete and Edward Sass as two valorous generals, and Henry Ainley as a dashing young Napoleonic soldier over head and heels in love with the anti-Napoleonic heroine—are only a few of the fine actors and actresses engaged in the thirty character cast of The Great Conspiracy. In short, although the play as a play might be stronger, especially toward the end, where it suddenly drops into something of the frivolous mood, yet it is a drama containing much interest, especially in the first and second acts. And (as I have indicated) nothing has been left undone that can possibly help to make it a success. Yet, I blush to say that a large group of those insane or at least insulting pit and gallery patrons known as "boo-ers" nearly "booed" their asinine heads off during the show, especially toward the end.

On inquiring all around as to this noisy and nasty behavior, I find that certain gallery goers who had waited outside the Hicks Theatre gallery doors on the previous Saturday (the first night of My Darling) from ten in the morning till the doors opened at eight, were not unnaturally, incensed at finding on entering that many of the best gallery seats were already occupied This of course was dreadfully annoying, and a strong deputation of the annoyed have already "voiced" their annoyance in the *Referee*, which is the popular organ of all playgoers, for they do not find the usual professional organs under stand their views.

But annoying as all this Hicks's gallery business was, and allowing for the fact that on so many first nights the utterly indiscriminate applause of certain "friends"—in season and out of season—irritates the proper paying and independent playgoer, yet I hold that there was no excuse whatever for the booing on the first night of the beautiful and splendidly acted production at the Duke of York's. For look you, I cannot find in my researches in the matter that there was any complaint as to the seating arrangements at the Duke of York's, nor that any playgoer, however humble, had been slighted. Therefore I—an old bat (thank God!) still enthusiastic playgoer—say to these "boors" bah! Likewise, fie for shame!

And now let me hasten to give you some tentative account of the next new play in the above indicated portentous list. This was Mr. Sheridan, written by Gladys Unger (*ætat* twenty-two) for Arthur Bourchier (*ætat* rather more than that and certainly "more than seven," as the saying is). Bouchier produced this four-act comedy at his Garrick Theatre last Wednesday night, and it was, I am glad to say, received with no dissenting voice. It is a pleasant and amusing piece, but whether it is strong enough—and shall I say logical enough—to command a long run is perhaps open to question. I hope it may run long, for light, pleasant and enjoyable plays are none too common on the English stage, where (even this very week) Ibsen's wild play, Hedda Gabler, has been revived with Mrs. Pat Campbell in the wild-eyed name part.

Mr. Sheridan is, I understand, not utterly unknown to American playgoers, and as American playgoers are also Mirror readers, I need not detail the story of the play. It is perhaps enough to say (for the nonce) that Arthur Bouchier scores strongly in the name part, and that he is powerfully supported, especially by Sydney Valentine (always a fine actor) and Alexandra Carlisle (ever a charming comedienne).

I may perhaps be permitted to remind you that in this play the brilliant but mostly bankrupt author of The School for Scandal, etc., contrives to elope with and marry en *secondes noces* the young lady who is betrothed to his son.

And now all I have time and space to say is that last night at the St. James' we had to analyze another new play—namely, John Glayde's Honor, written by that brilliant author, Alfred Sutro, for the aforesaid London County Councilor, George Alexander. As there is much to say concerning this new play, especially from the American point of view concerned, I must perforce defer the necessarily detailed analysis thereof until my next epistle. In the meantime I rejoice to report that John Glayde's Honor received an enormously cordial reception last night.

There is nothing of any special moment in the theatrical world next week, barring Beerbohm Tree's replacing of Antony and Cleopatra at His Majesty's next Saturday with a revival of The Red Lamp and his production of a said-to-be very strong little play entitled The Vandyck. There are, however (alas!) more dissensions looming ahead with regard to the recent clashing between the English Actors' Association and the newly formed Actors' Union.

GAWAIN.

A CLERICAL LIBEL NAILED.

(New York Tribune, March 15.)

I learn from an editorial comment in The New York Dramatic Mirror—the leading dramatic paper of our country, and, therefore, an authority to be trusted—that the Rev. Mr. Snowden, a clergyman of Johnstown, Pa., has been quoting and using words of mine as a support and justification of an attack that he is making upon the Theatre as an institution, and that he cites me as an enemy of the stage.

I do not know what words of mine have been quoted by that ecclesiastic, or in what way they have been distorted and misapplied. I *do* know, and I wish explicitly to say, that any representation of me as an enemy or opponent of the Theatre, or as anything other than a believer in it and a devoted friend to it, is an impudent calumny. Against *abuses of the Theatre* by unworthy persons, who, from time to time, have obtained control of it, I have always contended. The institution itself has always received from me all the support that I could possibly give.

The Mirror—with a mild forbearance that does not supply the requisite energy of repudiation of this pulpit libel—relates that "for nearly half a century" I have been writing about the Theatre and have "published many books embodying graceful tributes to it and its people." The *whole* truth is that I have been, professionally, and in continuous, active employment, a writer about the Theatre for more than fifty years; that I am the oldest dramatic reviewer, in this country, in continuous service of the press as such; that I have been the dramatic editor and critic of the New York *Tribune* for forty-two years—come July 13, 1907; that I have passed the whole of my life in intimate relations with the Theatre, and in laborious support of it; that I have used my utmost ability and industry to sustain and advance it; and that now, at more than three-score-and-ten, I am still its earnest advocate and still in devoted service of it. My writings about the Drama already fill more than fifty huge folio volumes. And, although I have strenuously opposed and attacked every misuse of the Theatre that I have observed, the sum total of my testimony is wholly and fervently in favor of the Theatre and the Dramatic Profession.

No man could give ampler or more practical proof than I have given of devotion to the stage. My wife was, in her youth, an actress of distinction, professionally associated with the dramatic companies of Edwin Booth, James H. Hackett, John Brougham, Lester Wallack and Augustin Daly. My eldest son, Percy, has been an actor for nearly thirty years. My second son, Arthur—who manifested extraordinary talent for the stage—would have been an actor, had he lived. My third son, Louis, was associated with theatrical management, and he would have continued in that pursuit, but for the fatal illness that caused his untimely death. My youngest son, Jefferson, is an actor now, and has been in that profession for more than twelve years; while his wife (Elsie Leslie), has been an actress from her childhood. My dearest and most intimate friends, with a few exceptions, have been actors Any person, whether in the pulpit or out of it, who designates me as an enemy of the stage is either an ignoramus, a fool, or a malicious liar.

I have become extremely weary of the babble of clergymen about the Theatre. As a rule, they know nothing whatever about it; and since they talk from the pulpit, where they are shielded from immediate reply, they can always safely indulge in the utterance of blather; and some of them are always improving the opportunity. One of them, not long ago, being distressed because of somebody's silly proposition to name a playhouse after William Penn, recently cited, and of course misapplied, words of mine, from the *Tribune*, thinking to strengthen his protest against the association of Penn's name with the stage, by representing *me* as a foe of the drama. They cannot, it seems, get along without dragging Sir Lucius into the quarrel. For my part, if what is said in Macauley's History about William Penn is true—and, after careful consideration, I believe that it *is*—the disgrace would fall, not on the name of Penn, but on the theatre that should happen to be tagged with it.

I believe the Theatre, as an institution, to be intrinsically as powerful for good as the Church is; and I know that it is far more interesting. I believe that the members of the Dramatic Profession, as a class, are as moral and as respectable as the members of the Clergy. I believe that the Theatre, with all its faults, which are due to bad management and bad public influence—to the evil propensities that are in human nature—is of great benefit to society, and that, rightly administered, it is a blessing to civilization. I also think that Lord Clarendon was right when he expressed the opinion that clergymen, as a class, in their meddlesome interference with public affairs, are the most mischievous people in the world. Yours truly,

William Winter.

No. 17 Third Avenue, New Brighton, Staten Island, N. Y., March 14, 1907.

WILDER TO LECTURE HERE.

Marshall P. Wilder will produce his "Smiles and a Laugh or Two, Through Japan," at the Astor Gallery, in the Waldorf-Astoria, on Wednesday evening, March 20. Mr. Wilder has branched out in a new way this season, giving a travel-by-picture talk, his first subject being "Japan." By colored slides and motion pictures, many of which Mr. Wilder had made especially during his recent trip around the world, accompanied by his breezy discourse, the story of Japan, the Geisha girls, the temples, the athletic games and the myriad scenes of beauty that characterize the Japanese nation, are depicted.

ACTORS' CHURCH ALLIANCE NEWS.

Local and National Headquarters, 1431 Broadway, New York City.

The usual tea was served at headquarters last Thursday, and among those present were Mrs. Edyth Totten McGrath, Mrs. Hudson Liston, Peter Flint, Mrs. D. J. Hutchinson, Charles T. Catlin, Mrs. Murray, Marie Taylor, Irene Ackerman, Mrs. A. Silberman and others.

The regular Spring Chapter conference meeting was held at St. Chrysostom's Parish Hall Thursday evening, March 14, C. T. Catlin in the chair. The matters of special interest presented to the meeting were the approaching Actors' Fund Fair, the annual convention of the Alliance, to be held in Brooklyn in May; the annual election of the Chapter, and the matter of the monthly receptions and other social gatherings. Some interesting statements were made about the interest already shown by the various chapters, and a general expression of sympathy in the good work was evident in the remarks of representatives of both church and stage. Plans of the Brooklyn Chapter for the convention, as far as completed, were presented and received with hearty approval and with the unanimous declaration that the New York Chapter will heartily cooperate. Some discussion attended the presentation of the work expected to be done at the annual meeting of the Chapter. It was voted to recommend to the Board of Directors that the Nominating Committee be appointed April 3, and shall give immediate notice to the candidates named, with the request for their acceptance or declination not later than April 14. It was also recommended to the Board of Directors that the second Tuesday in each month from October to June, inclusive, be devoted to a Chapter gathering, to be known as "The Open Door Social," the entertainment to be of an informal character and the talent to represent as far as possible members of the Chapter and invited guests. The meeting also considered various propositions for performances, dramatic and otherwise, for the benefit of the Chapter, and after a very thorough discussion decided to recommend to the Board of Directors the postponement of such undertaking until the duties which the Chapter has assumed in relation to the approaching Actors' Fund Fair shall have been completed. The next Chapter conference meeting will be on Tuesday, Aug. 13.

The March monthly reception of the New York Chapter will be held in the Parish House of Christ Church, 336 West Thirty-sixth Street, on Thursday, March 21, at 2.30 P. M. A programme of very attractive character will be presented by Irene Ackerman, chairman of the Entertainment Committee. There will also be addresses upon the principles and aims of the Alliance by speakers well qualified to present the subject. Members will facilitate the work of the committees for this reception by kindly securing tickets for guests at the headquarters at their earliest convenience.

IN BROOKLYN THEATRES.

The popularity of Henry Woodruff in this borough is indicated by the successful return engagement of Brown of Harvard at the Shubert Theatre this week. The attraction next week will be The Light Eternal.

Another successful return engagement is Maxine Elliott in Her Great Match, at the Montauk Theatre. In The Bishop's Carriage next week.

The attraction at Teller's Broadway Theatre this week is Francis Wilson in The Mountain Climber. Robert Mantell will be seen next week in repertoire.

Hap Ward in the lively musical comedy, Not Yet, but Soon, is seen this week at the Majestic Theatre. There is a good supporting company, which includes Lucy Daly, Fred Wyckoff, and Robert Evans.

Mr. Blarney from Ireland, with Fiske O'Hara as the star, is a popular attraction at the Grand Opera House this week. Mr. O'Hara is in fine voice this season and he introduces a number of new songs in this comedy-drama.

The Spooner Stock company at the Bijou present a very creditable production of Colleen Bawn this week. There was an extra matinee given on Monday in celebration of St. Patrick's Day. Edna May Spooner in the title-role captivated the large matinee audience. Harold Kennedy in a comedy role kept the house in roars of laughter. Augustus Phillips and all the other favorites are well cast. Postals of Edwin Curtis are distributed as souvenirs this week.

Corse Payton's players at the Lee Avenue Theatre appear this week in The Wife. This play has been in preparation for a long while, and every member of the company appears to advantage. Minna Phillips, a very popular player, returned to the cast this week and scored in the title-role. Good work was done by Louis Leon Hall, William Mortimer, and Ethel Milton. Etta Reed Payton is spending this week in her native town.

Chinatown Charlie having finished a successful week at the Grand Opera House, is repeating the record this week at the Folly.

Our Friend Fritz, with Joe Hortiz in the title role, is seen this week at the Blaney Theatre. Mr. Hortiz sings several songs that are likely to become popular.

The offering this week at the Columbia Theatre is A Desperate Chance.

There is a very attractive programme at the Star Theatre this week. A double bill is offered in the Behman Show, and Frank D. Bryan's Congress of American Girls. In the olio are Cook and Madison, Geiger and Walters, the Ruppelts, the Masked Ladies' Quintette, Leo Georgis, the Eight Mimosa Girls, Hynes and Wynne and the Cyclone Six.

Bob Manchester's Vanity Fair Burlesquers, with Barnold's Animal Troupe, and Harrigan, the Tramp Juggler, as special features, appear this week at the Gayety.

At the Imperial Theatre this week, The Cherry Blossoms company offer an attractive entertainment. The company includes John H. Perry, Lillie Perry, Tommy Nolan, Cora White and Frank Ross.

A number of prominent entertainers have volunteered to appear at the Treasurers' Club of Brooklyn benefit performance to be given at the Bijou Theatre on the evening of March 31. Everybody connected with the theatrical business here is interested in the cause, and the list of performers who have offered their services so far includes Willy Zimmerman, John L. Sullivan, Hoey and Lee, the Empire City Quartette, Laura Ordway and Bobby Barry.

The subject of the lecture on Shakespeare given by Frederick Warde at Historical Hall on Wednesday evening is "Shakespeare's Fools: Their Wit and Wisdom." These lectures have been well attended and are very interesting. "Macbeth" will be heard next Wednesday evening.

VAUDEVILLE.

Alice Lloyd is retained as a headliner at the Orpheum this week. She has added a number of new songs to her list. Others on the bill are the Red Owl, Kennedy and Rooney, Gus Edwards' School Boys and School Girls, Fields and Ward, Mr. and Mrs. Jimmie Barry, the Kitamura Troupe, McNaughtons, and Reiff Brothers.

The bill at Hyde and Behman's this week is headed by Madame Theresa Renz, equestrienne. Others are Edward Clarke and his Winning Widows, Trovollo, Mr. and Mrs. Mark Murphy, May Belfort, Alice Taylor and Henry Taylor, and O'Brien and Buckley.

Keeney's bill this week has a good headliner in the Great Marvins. Others are Jack Norworth, Jupiter Brothers, Mimic Comedy Four, Clarice Vance, Clinton and Jermon, and Ward and Curran.

The bill at the Gotham this week is Thomas J. Ryan and Mary Richfield, Nat Haines, Coron and Herbert, Martine and Maximillian, Kelly and Kent, Laura Ordway, Fleman and Miller, and Fredo and Dare.

The Novelty has Bert Leslie and company, William Cahill, Marcot's monkeys, Swor Brothers, St. John and Lefevere, Whittle, Mlle. Latina, and Luce and Luce.

REFLECTIONS

Above is a picture of the Summer cottage of Frank A. Ferguson, in the wilds of Michigan, as it appears in the Winter. This place is called "The Cabins." A second building does not show in the picture. It is located on a bluff elevated eighty-five feet overlooking the St. Joseph River, near Berrien Springs. "I have written several of my one-act plays there," says Mr. Ferguson, "and try to make the place attractive to my newspaper and professional friends. The country about 'The Cabins' is very like New England (Boston is my home), with hills, rivers, fine trees, and in fact, everything but rocky cliffs."

Mr. and Mrs. Richard Mansfield are helping the Home for Blind Babies in Brooklyn, maintained by the International Sunshine Society, of which Mrs. Cynthia Westover Alden is President. Mr. Mansfield is to give a benefit for this charity and he has arranged that subscriptions for the Home shall be received at every theatre in which he plays.

The funeral of Otto Goldschmidt, husband of Jennie Lind, was held at Malvern, London, England, on Feb. 28. The body was placed in the grave of the famous singer, which lies in the most beautiful part of the cemetery, and is covered by a mass of flowers almost the whole year through.

Robert Cummings, who is appearing in the role of Lon Anderson in The Great Divide at the Princess Theatre, is performing the difficult feat of appearing in two different plays in two different theatres every night. At the Princess he appears in the second act of The Great Divide, after which he makes up as an old Confederate soldier and is rushed in a cab to the Majestic Theatre, where he appears at the opening of the third act of On Parole.

The Beggar Prince Opera company, under the direction of Harry Lea Velie, is playing an engagement at Eden Garden, Havana, Cuba. The roster of the company includes Charles Nichle, Harry Lea Velie, Lovett Nickle, Fred Godding, Maude Amanda Scott, Margaret Yving, Etta Morris, Louise Dilworth, Miss Jaff Sanders, Della Lonigan, Estelle Worth, Dora Wilson, Mamie Day, and Cora Dean.

A one-act comedy, The Veil of Happiness, written by M. Clemenceau, Premier of France, is to be produced in Rome this Spring.

Hugh Reticker will be acting stage-manager of the Birdsall-Stowe Stock company, opening at Newark, N. J., on April 1. William Parke will be stage director.

The production of The Ambitious Mrs. Alcott, scheduled for the Astor Theatre early in April, has been postponed until later in the Spring.

Mrs. Ann Sutherland Hartley (Ann Sutherland), leading woman of The Powers That Be, was married at St. Louis on March 14 to Charles Harding, formerly of Baltimore, but now of Vienna, Austria.

Isabelle Barr, who has been appearing in Macklyn Arbuckle's The County Chairman company, has gone to Europe with friends to spend several months.

Roscoe Crosby Gaige, general manager for Selwyn and Company, and Hilda Wulson, of Chicago, were married at that city on March 14.

The Girl Behind the Counter, with Lew Fields in the principal comedy role, will be produced at the Garrick Theatre, Chicago, on April 21.

Richard Baker has resigned as stage director of the Moore Stock company at the Baker Theatre, Rochester, N. Y., after four years of service. He will remain in Rochester for some time.

The premiere production of The Echo of the Rialto, an original comic opera by Donald MacDonald, will be made under the auspices of the Woman's Club of York, Pa., at the York Opera House on April 9 and 10. Mr. MacDonald staged The Passing Show for the York Chapter of the D. A. R.s earlier in the Winter, and he will direct the performance of his new production.

Helen Holmes, leading woman with Max Figman in The Man on the Box, has returned to the company after an absence of two weeks. Her mother died recently in San Francisco.

Mr. and Mrs. C. F. Lorraine (St. George Hussey) have sold a portion of their Elmhurst property on Long Island for $26,000.

A terra cotta bust of Shakespeare, signed "Roubillac, 1757," was sold at auction in Paris on March 14 for $428. It was bought by Stettiner, of Paris.

Raymond Lindsey has secured for his use next season three new plays, The King's Horse, by Llewellyn G. Humphreys; New England Hills, by William Davis Rose, and Marcellus Dodge, by Granville Forbes Sturgis.

Marie Doro has returned from London, where she went to see the production of The Morals of Marcus, in which she will be starred next season.

Arthur Nelson, at present playing in The Governor's Pardon, will play a limited number of Spring stock star engagements in New York, Boston, Brooklyn and Philadelphia.

The Tourists, with Richard Golden, will return to the Majestic Theatre for one week, beginning on March 25.

The season of the Ben Greet Players at the Garden Theatre has been extended to April 6. Easter week will be devoted to repertoire.

Herbert Sleath will next season present an English play by Murray Carson, entitled Filchers and Purloiners, in which his brother, professionally known as Martin Henry, will be featured. The tour will be financed by the Bohee Brothers, of London, and personally managed by Walter Clifford.

Frederick Warde delivered a lecture on Shakespeare's Julius Cæsar at Historical Hall, Brooklyn, on Feb. 13.

The second monthly dinner and shop talk of the American Dramatists' Club will be held at Reisenweber's Restaurant, Columbus Circle, on March 24.

The cast of The Magic Melody, in which Walker Whiteside is to begin his tour under Liebler and Company's management, will include Howard Gould, Henry Bergman, May Buckley, Olive Wyndham, Leslie Kenyon, and Martha George. The first performance will be given at Deadwood on April 1.

OXFORD AS SCENIC PIONEER.

Historic Productions at the University—The Use of Movable Scenery.

If England has rarely or never taken the drama seriously, ranked it among the essential—the God-given—arts, the defect in the national character is largely due to lack of initiative on the part of those great centers of procreative thought and intellectual progress, the universities. With the shifting of the point of view during the last half century, and the consequent measure of advance, they have had practically little to do. Journalists of firm convictions, men of the high type of William Archer, have quietly molded public opinion, while the universities stood aloof. Although visited periodically from time immemorial by troupes of London players, as the title page to the first quarto of Hamlet, the prologues of Dryden and the personal records of Colley Cibber attest, Oxford chooses to ignore her traditions and assumes toward the living drama an attitude of tranquil indifference. True, she has listened in her day to lectures from Irving and Beerbohm Tree, but neither player nor dramatist nor critic can boast that she has stamped upon them the hallmark of her approval.

But perhaps it is idle to expect that even the universities—leaders as they are in thought, makers as they are of to-morrow—should rise superior to the national temperament. To the Englishman the love of art is not innate and compelling as it is to the Latin races; it is something extrinsic to his ordinary routine, something he can very well do without. But serious deficiencies are sometimes blessings in disguise, and the great universities in clearly reflecting the national idiosyncrasy have shown the qualities of its defects. After all, it is the glory of England that unlike France and Italy, she has never been oppressed by sham Aristotelism and pseudo classicality. Even the short-lived Senecan movement of the latter half of the sixteenth century was turned to advantage by the journeyman play-builders. So far from being the product of a forced growth, our drama is a wayside flower, spontaneously generated, nurtured by the elements, blown upon by the four winds of Heaven. You may not value it, but it ranks among the things which unconsciously sweeten life.

Apart from this negative virtue, any arraignment of Oxford must have one saving clause. As her influence on the drama as literature, or acting as an art, has been nil, she has undeniable claims to be considered a pioneer of scenic progress. The first employment of moveable scenery in a stage play in England was made at Oxford in 1605, or more than half a century before its regular adoption in the London theatres. When King James I visited the university in August, 1605, three Latin plays were acted before him in the great Hall of Christ Church College, and at least one of these was provided with a variety of scenery. The possibilities are in favor of Fleay's supposition that all three were so embellished, but the evidence extant only applies to one, the tragedy of Ajax Flagellifer. The two others were the pastoral of Alba and the comedy of Vertumnus. Wake, in dealing with the performance of the tragedy in his Latin work, "Rex Platonicus," commemorative of the King's visit, is careful to tell us that little save the title was borrowed from Sophocles, the play being new in both matter and language. This is important, as the construction of the Ajax Flagellifer of the Greek tragedian did not demand three changes of scene. Expatiating upon the mounting, Wake says: "How all these marvels feed ... ears and eyes with variety it is not easy to say; the rather because, according to the diversity of the matter, the whole fabric of the scene and provision of artists' hangings is, to the wonder of all, again and again changed. Where just now you had looked upon a living image of Troy and the Sigaean shore, soon you saw woods and solitudes, horrible caves and the abodes of the Furies; these presently vanishing, you unexpectedly behold a tent and the most delightful representation of ships." Leland's account of the performance is of even greater interest. "The same day, August 28," he writes, "after supper, about nine of the clock, they began to act the tragedy of Ajax Flagellifer, wherein the stage varied three times. They had all goodly antique apparel, but for all that, it was not acted so well by many degrees as I have seen it in Cambridge. The King was very wearie before he came thither, but much more wearied by it, and spoke many words of dislike." Evidently a dull Latin tragedy proved too severe an intellectual exercise for James, after being dosed all day at frequent intervals with boluses of Pedagogics. Leland, speaking elsewhere in his "Collectanea" of the performance, says: "The stage was built close to the upper end of the hall, as it seemed at first sight; but, indeed, it was but a false wall faire painted and adorned with stately pillars, which pillars would turn about; by reason whereof, with the help of other painted clothes, their stage did vary three times in the acting of one tragedy." Obviously, the "false wall faire painted" was the proscenium front. Leland further tells us that the services of Inigo Jones, "a great traveler," had been secured for the mounting of the piece, but that his "devices" had not fulfilled expectation. Although Jones had had as yet little practical experience as a scenic artificer, one is loath to believe that his task had been perfunctorily performed, and the chances are that the scene shifting had been bungled by the stage assistants. As indicated by Leland, the system employed was a revival of the ancient periaktoi of the Greeks, and had been brought from Italy, where it had been in vogue from about the year 1540. It consisted of a number of revolving prisms ranged perpendicularly along the sides and back of the stage, and worked from below by cranks. When these trangular frames were all turned round simultaneously the exact distance of one of their faces, a neat trick change was effected. Principally because it only admitted of three variations of scene and required considerable stage room for its proper working, Inigo Jones abandoned the revolving system in his later mounting of the court masques in favor of a simpler system of flats and wings arranged in sets of four or five and sliding to and fro in grooves.

When Dr. Barten Holyday's dull allegory of Texnotamia; or, the Marriage of the Arts, was performed by the students of Christ Church in their historic hall on Feb. 13, 1618, the piece had some kind of scenic adornment, though it is difficult to say what. According to the printed copy, during the delivery of the prologue "the upper part of the scene open'd; when straight appear'd a Heaven, and all the *Pure Arts* sitting on two semi-circular benches, one above another: who sate thus to the rest of the Prologue was spoken, which being ended, they descended in order within the Scene, whiles the Musicke plaid." Again, we learn at the end that "when the Epilogue was about to be spoken, the Pure Arts were ascended to Heaven, appeared (as in the Prologue) till the Epilogue was ended, and then the Heaven closed." All this sounds very primitive.

When Oxford was all agog in the Summer of 1636 over the impending visit of Charles I and his consort, it was arranged that for the better mounting of the plays to be given in honor of their coming, the services of Inigo Jones should again be requisitioned. Where the pieces performed were to be so severely academic, it was doubtless felt that there should be much gilding of the pill. Thirty years had elapsed since Jones had worked on the Ajax Flagellifer, and in the meantime, what with the experience gained in mounting a great variety of court masques, and another period of study in Italy (then the great fount of all scenic inspiration) his art had mellowed and his genius flowered. Consequently his Oxford scenery of 1636 was immeasurably superior in design and arrangement to that of 1605. It was on August 29, 1636, that the first performance before Charles I took place, that of a wretched morality called The Floating Island, said by my Lord Carnarvon to be the second worst play he ever saw, the absolutely worst having been produced at Cambridge. (Such have always been the rivalries between the two great universities.) Strode's vile concoction called for five changes of scene, as well as the employment of some elaborate mechanical effects. Despite the fact that Inigo Jones provided the scenery for the second piece played before the King, it has been argued by a writer in *The Architectural Review* for July, 1896, who bases his contention on the absence of direct evidence, that the mounting of The Floating Island was not under the famous architect's immediate superintendence. Why a second artificer should have been employed it would be difficult to say, and it would be still more difficult to arrive at his identity, seeing that in that class of work Jones then had no competitor. Wood, in his "History and Antiquities of the University of Oxford," has given us a curious account of the performances of 1636, from which it will not be unprofitable to make one or two extracts. In dealing with the doings on Aug. 29 he writes: "After the King, Queen and two Princes had supped they saw a comedy acted in Christ Church Hall, but such an one it was that it had more of the Moralist than the Poet in it. And though it was well penned, yet it did not take with the courtiers so well as it did with the togated crew. It was intitulated Passions Calmed; or, The Settling of the Floating Island, made by Strode the Orator, and performed by the scholars beyond expectation. It was acted on a goodly stage, reaching from the upper end of the Hall almost to the hearthplace, and had on it three or four openings on each side thereof, and partitions between them, much resembling the desks or studies in a Library, out of which the Actors issued forth. The said partitions they could draw in and out at their pleasure upon a sudden, and thrust out new in their places according to the nature of the Scenes, whereon were represented Churches, Dwelling houses, Palaces, etc., which for its variety bred very great admiration. Over all was delicate painting, resembling the Sky, Clouds, etc. At the upper end a great fair shut of two leaves that opened and shut without any visible help. Within which was set forth the emblem of the whole play in a very sumptuous manner. Therein was the perfect resemblance of the billows of the sea rolling, and an artificial Island, with Churches and Houses waving up and down and floating, as also rocks, trees and hills. Many other fine pieces of work and Landscapes did also appear at sundry openings thereof, and a Chair also seen to come gliding on the stage without any visible help. All these representations being the first (as I have been informed) that were used on the English Stage, and therefore giving great content, I have been therefore the more punctual in describing them, to the end that posterity might know that what is now seen in the Playhouses at London belonging to his Majesty and the Duke of York is originally due to the invention of Oxford Scholars."

Wood was wrongly informed. As we have seen, movable scenery was utilized at Oxford long before the period of King Charles's visit, but neither the revolving system of 1605 nor the flats and wings of thirty-one years later were "the invention of Oxford scholars." So far, indeed, from being of English origin, both systems had been brought from Italy by Inigo Jones.

On Tuesday, Aug. 30, 1636, their Majesties were present in the afternoon at a five-act play performed in the hall of St. John's College. The work of George Wild, a Fellow of the College, it was called The Hospitall of Lovers. Beyond the fact that a masque of Hymen was represented in the last act, nothing can be gleaned concerning the mounting of Wild's comedy from the manuscript copy preserved in the British Museum. Wood merely says, "The plot good and the action. It was merry without offense, and so gave a great deal of content." Continuing, he says, "The Play ended, the King and Queen went to Christ Church, retired and supped privately, and about eight of the clock went into the Common Hall there to see another Comedy called The Royall Slave, made by Mr. Will. Cartwright of that House. It contained much more variety than that of Passions Calmed. Within the shuts were seen a curious Temple, and the sun shining over it, delightful forests also, and other prospects. Within the great shuts mentioned before were seen villages, and men visibly appearing in them, going up and down, here and there, about their business. The Interludes thereof were represented with as much variety of scenes and motions as the great wit of Inigo Jones (well skilled in setting out a Court Maske to the best advantage) could extend unto. It was very well pen'd and acted, and the strangeness of the Persian habits gave great content."

There is no mistaking the great success of The Royal Slave: it came like thunder from a clear sky. Of Cartwright's play Archbishop Laud wrote, "It was generally liked, and the Lord Chamberlain was so transported with it that he swore mainly he never saw such a play before." For the play proper Inigo Jones had provided five scenes, several of which were seen twice. Cartwright's construction was very elementary, and there was quite too much scene shifting in the last act. Oblivious of the restrictions put upon him by a material background, he wrote as if he were an Elizabethan with a bare stage and a free hand. For this he was not to blame. Fully half a century was to elapse ere the dramatist was to hit upon a system of construction properly attuned to the new medium.

It is noteworthy that the text of The Royal Slave gives no hint of the performance of the interludes referred to by Wood, but we may assume that these were mounted after the manner of the Italian intermezzi, to which they owed their origin. This would mean the provision of four additional scenes, or nine in all. Although no Court Masque up to this period had had more than five different scenes, the number is probably correct, as in the court pastoral of Florimen, mounted by Jones and performed at Whitehall in the December previous, there were eight changes of scene, some of them utilized in the interludes. The depth of the temporary stage at Christ Church Hall would appear to have been about forty-five feet.

The impression left upon the minds of the royal visitors by Cartwright's play was not quickly effaced. "In November following," writes Wood, "the Queen sent to the Chancellor that he would procure of Christ Church the Persian attire of The Royall Slave and other apparell wherein it was acted, to the end that she might see her own Players act it over again, and whether they could do it as well as 'twas done by the University. Whereupon the Chancellor caused the 'Cloaths and Perspectives of the Stage to be sent to Hampton Court in a Waggon, for which the University received from her a letter of thanks. So that all of it being fitted for use (the author thereof being present) 'twas acted soon after, but by all men's confession the Players came short of the University Actors. At the same time the Chancellor desired of the King and Queen that neither the Play, or Cloaths, nor stage, might come into the hands and use of the common Players abroad, which was graciously granted." Such was the attitude of the University toward the drama at large. The performance at Hampton Court took place on Jan. 12, 1637. Fleay blunders in his "Biographical Chronicle of the English Drama" in stating that the mounting of The Royal Slave had originally cost £30, which was the sum the Queen paid to the professional actors for their playing at Hampton Court. Some vague idea of the original cost of staging Cartwright's play may be gleaned from the fact that for mere alterations and additions to the scenery and properties on its revival in 1637, £50 (or about £200 of the present currency) was paid to Peter le Huc, property maker, and a like sum to a painter called George Portman.

Let it be accounted unto Oxford for righteousness that in striving after accuracy of stage costume she paved the way for a much needed but long delayed, reform. The example set in The Royal Slave was not lost sight of. Even so late as the April of 1640, when Habington's tragi-comedy was represented at Whitehall by the Lord Chamberlain's players, his lordship was at great expense to provide suitable scenery and dresses for the play, both of which, according to Sir Henry Herbert, "were very rich and curious."

Although the fact is utterly unrecognized in theatrical history, the regular playhouses at this juncture were on the verge of permanently adopting stage scenery. In the Microcosmus of Nabbes and the Aglaura of Suckling, some experiments had already been made toward that end. But the old houses were ill-adapted for the accommodation of theatrical machinery, and in the Spring of 1639 it was deemed politic to grant William Davenant, the poet, a patent for the building of a theatre behind the Three Kings' ordinary in Fleet Street, "wherein musical entertainments, *scenes*, or like presentments, may be presented." This patent was not surrendered in the following Autumn, as Payne Collier avers, but before the theatre could be built the Civil War broke out, and progress was so far stayed that no scenically equipped playhouse was seen in England until the dawn of the Restoration.

W. J. LAWRENCE.

THE SHERIDAN TESTIMONIAL.

The testimonial to Mattie Sheridan, which takes place to-day at the Lyceum Theatre, is headed by Daniel Frohman. Checks were sent by John Drew, Mrs. Fiske, Richard Mansfield, Victor Herbert, Elsie De Wolfe, George C. Tyler, Eleanor Robson, Chauncey Olcott, Sarah Truax, Clyde Fitch, and Charles K. Harris. One box has been sold several times and one seat has passed into the possession of four owners. Dr. Orison Swett Marden, editor of "Success Magazine," and Edward E. Pidgeon, dramatic editor of the New York *Press*, are the Financial Committee; John A. Rumsey, manager of the Lyceum Theatre, is taking care of all the managerial details, and Francis Powell, general stage director for Mr. D. V. Arthur, has charge of the stage.

Doris Hardy will have charge of the programme and will be assisted by members of the following companies: Richard Mansfield, Sothern-Marlowe, Rose Stahl, Brown of Harvard, The Spoilers, The Mills of the Gods, The White Hen, and The Rose of the Rancho. The following persons are to take part: Edmund Breese, Minnie Dupree, Charles A. Bigelow, Mary Shaw, Edward Markham, Julia Hume, Wilfred Lucas, Paul Armstrong, Kitty Berger, Laura Burt, and Henry R. Stanford, Durga, Hope Booth, Edna Murray, La Belle Dazie, Elita Proctor Otis, the Scandinavian Players, Lores Grimm, Stella Brice Holliway, Harriet Ross, Robert L. Dempster, Regina Arta, Rose Coghlan, and Lynn Pratt, Bernard Landino, the Paul Siegfried Trio, Agnes Everett, and an act from The Man of the Hour.

PLAYERS BADLY TREATED.

A letter to THE MIRROR signed by Alan M. Rattray, Vira Wallace, Alf. Rockley, Ernest Brinkman and Allan Kerr, dated at Calcutta, India, on Jan. 30, was received a few days ago. The people named give utterance to a grievance.

They allege that Bert Flatt, formerly of Sharp and Flatt, left them stranded in India, and made his escape to China, abandoning them in a "black man's country" without funds or friends, and with no chance of making a living. They were forced to apply to the government officials for aid in helping them to get back to Australia, and meanwhile were in dire need. The majority of the performers, according to the letter, were imported by Flatt, under conditions as per printed contracts, and were to receive their return fares to Australia at the expiration of the contracts. Mr. Rattray brought two people to India for Flatt, and the contracts were to be signed when they landed, but Flatt, it is alleged, refused to sign a contract, and Mr. Rattray was forced to stand the expense himself, being finally stranded in Bangalore, where he had to go to a hospital.

Flatt, it is alleged, placed his own affairs in the hands of a solicitor, brought a plea of "unable to pay" and left the people who had worked nine weeks for nothing penniless in a strange country.

MISUNDERSTANDING OVER SALOMY JANE.

Francis King Harte, of Florence, Italy, administrator of the estate of Bret Harte, has taken steps through his attorney, Louis Steckler, in an action to enjoin the presentation of Salomy Jane, Paul Armstrong's dramatization of Bret Harte's story, "Salomy Jane's Kiss." Mr. Harte claims that he has never received the amount agreed upon between himself and Liebler and Company for the rights to the story, and he objects to the introduction into the drama of two characters, Colonel Starbottle and Yuba Bill, which appear in other stories by Bret Harte. Liebler and Company claim that they have forwarded money to a London firm of attorneys and hold receipts for it. They also claim that the characters objected to are not from Bret Harte's stories, but are creations of the dramatist, but bearing names of Bret Harte's characters.

MORE INDEPENDENT THEATRES.

Plans have been completed for the new Cordray Theatre at Portland, Ore., which will play Independent attractions. John F. Cordray will be the manager. He intends to install a first-class permanent stock company and to book the Independent attractions that come into that territory.

The Independents have also obtained control of the Broadway Theatre, Denver, formerly leased by Mrs. Peter McCourt.

Plans are under way, if they have not already been completed, for a Shubert theatre in Baltimore. Whether the Independents will buy an established house or build a new one is the only question relating to this city.

LAMBS' ST. PATRICK'S GAMBOL.

The St. Patrick's Day gambol of the Lambs was held on March 17. William Collier, Malcolm Dunn, Joseph Tuohy, Charles Poore, Gus Weinberg, and George Probert appeared in a skit entitled A Bit of Farce, written by George Broadhurst. Henry De Vries appeared in A Case of Arson. Gustav Saenger was the leader of the orchestra, and two other sketches, A Bit of Comedy and A Bit of Drama, also by Mr. Broadhurst, were given. Among those who took part in these were Ralph Delmore, Holbrook Blinn, Edward Abeles, Richard Neill, John Dean, Donald Brian, Percy Lyndall, and George Nash.

RICHMAN SUES WEBER AND FIELDS.

A hearing in a suit brought by Charles Richman against Joseph Weber and Lew M. Fields for alleged breach of contract was held at White Plains, N. Y., on March 15. Mr. Richman sued for fifteen weeks' salary at $300 a week, under contract as leading man in Captain Barrington, which was withdrawn before he had completed the time for which he was engaged. The defendants claimed that Mr. Richman had received the customary two weeks' notice before the play closed. A settlement will probably be arranged without further litigation.

NANCE O'NEIL TO PLAY CLEO.

Charles Dillingham has engaged Nance O'Neil to appear in Edwin Milton Royle's play, Cleo, adapted from Article 47. This is the play Mr. Royle prepared for Mrs. Leslie Carter and about which arose litigation that resulted, directly or indirectly, in the severance of relations between Mrs. Carter and Mr. Dillingham. Miss O'Neil will begin rehearsals at once. Her supporting company will include W. L. Abington, W. L. Courtleigh, W. J. Ferguson, William Hazeltine, Ida Waterman, Mabel Morrison, Lizzie Hudson Collier and others.

PARK THEATRE CLOSED.

Because of its alleged unsanitary condition, the Park Theatre, in Third Avenue, near 129th Street, has been closed by the Sanitary Squad of the Police Department. This theatre, which was for several years known as the Olympic, was closed four years ago by the Fire Department on the ground that it was unsafe. It was refitted, but since that time it has had but poor success. It has been recently devoted to Yiddish plays.

PROFESSIONAL WOMAN'S LEAGUE.

The Professional Woman's League enjoyed an especially interesting programme on Monday afternoon, March 18. The programme entitled the entertainment "An Afternoon with Shakespeare." Frederick Warde was the central figure and gave readings from The Merchant of Venice, interspersed with humorous explanations of his own. His exposition was a sympathetic one and was so much enjoyed that he was compelled to add further notes in encore. Ethel Agnes Taylor and Albert Gerard Thiers furnished the music for the afternoon, Miss Taylor at the piano and Mr. Theirs with several songs from the Shakespearean plays. Members of the League gave scenes from Henry the Eighth and Romeo and Juliet. Laura Alberta was Catherine of Aragon, Mrs. W. G. Jones was the Nurse, and Bessie Rogers, Juliet. Mrs. Kate Chrystal ended the afternoon with a laugh by a selection entitled "Antonio and Cleopatra Go a-Fishing," a burlesque written by Thomas R. Chrystal. Rosa Rand was the chairman of the committee who planned the afternoon.

PITTSBURGH THEATRES FLOOD BOUND.

Floods in the Monongahela and Allegheny rivers at Pittsburgh caused the closing of the Belasco, Alvin, Gayety, and Bijou theatres for three nights last week. The water rose above the stage level in the Belasco, and at the Alvin and Bijou it covered the orchestra floor. The Gayety suffered very little from the flood, but the Fulton Building, of which it is a part, was surrounded by six feet of water. Selma Herrmann and The Queen of the Convicts company and several members of Wonderland company were marooned in the Colonial Hotel, and had to rely on food brought in skiffs and cooked in chafing dishes.

TRIXIE FRIGANZA HAS AN ADVENTURE.

Fire in the Hotel Navarre early Saturday morning caused Trixie Friganza to miss the train bearing The Orchid company to Philadelphia. While she was finishing packing her trunks five firemen entered her room, incontinently removed her and her belongings, and proceeded to cut a large hole in the wall to get at the flames. None of Miss Friganza's costumes were seriously damaged, but repairing and repacking kept her in town until evening.

FAVERSHAM REBUKES TALKERS.

William Faversham, in Baltimore last week, effectively quieted a boxful of talkative auditors at Ford's Theatre. Their conversation interfered with the play, and Mr. Faversham, unable to stand it any longer, made a speech at the close of the second act, in which he thanked the gallery boys for showing better breeding than the better dressed men on the first floor. The box was empty when the next act began.

AMUSEMENT COMPANIES INCORPORATED.

The Oxford English Opera Company of New York was incorporated with the Secretary of State at Albany on March 15, having a capital of $5,000. The object of the company is to produce grand and light operas, concerts and musicales, and to buy, sell and hold property, real and personal, that may be necessary or convenient in connection with said business. Directors David Harrison, Harry Sobolow and J. L. Russell, New York.

RÉJANE APPEARS AS AN AMERICAN.

Paris and New York, a three-act comedy by Francis de Croisset and Emanuel Arene, with Réjane in the principal role, was produced successfully in the Theatre Réjane in Paris on March 16. The play deals with an American girl who barters her money for a French title.

ANOTHER ANTI-TRUST BILL.

A bill was introduced into the Illinois Legislature on March 12 seeking to prevent owners and managers of theatres from discriminating against any theatrical company in favor of another.

NEW THEATRES AND IMPROVEMENTS.

The new Alcazar Theatre in San Francisco was opened on March 18 with a production of The Altar of Friendship. The house is intended for stock, and an excellent company has been engaged. The building is of steel, concrete and brick, and is thoroughly fireproof. There are exits on all sides of the auditorium. The theatre is under the management of Belasco and Mayer.

San Francisco's newest theatre, the Van Ness, was completed on March 9, four months from the laying of the foundation. The new house is situated on the site of the old St. Ignatius Cathedral, on the corner of Van Ness Avenue and Grove Street. Its exterior is of ornamental galvanized sheet iron and steel laths and plaster, the interior being lined with ornamental pressed steel. The seating capacity is 1,700, there being only one balcony. The aisles are wide, and there are thirteen 8-foot exits besides the main entrance. The house can be emptied in sixty seconds. The stage has a width of eighty-five feet, with an opening thirty-seven feet six inches, and measures fifty feet from curtain line to back. The gridiron is sixty feet high. The new house is owned and will be managed by Melville Marx, and will open on March 11 with Madam Butterfly.

Excavations for the construction of the new American Theatre and hotel at St. Louis have been begun, and it is expected that the house will be completed by next October. The seating capacity of the theatre will be 2,400, arranged in four tiers of seats. It will be operated by the American Theatrical Company, of which S. N. Oppenheimer is president and manager.

CUES.

H. Reeves-Smith will produce The Redskin, under the title of The Last of His Race, at the Shakespeare Theatre, Liverpool, England, on April 15.

Seth Cabell Halsey has been specially engaged for the Conness and Edwards Stock company, at Stapleton, S. I., for one week.

Jeannette Lowrie, Thomas Harte, and several other members of The Free Lance company, had a narrow escape at San Antonio, Texas, on March 15, when their hotel was burned at an early hour in the morning. Miss Lowrie and some others of the women were carried out by fire men. None were able to save their clothing, but other members of the company staying at another hotel supplied them with enough to make them comfortable.

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imparts a sensation so exquisite and lasting. It cleans the teeth and gives tone to the mouth. Ask your dentist.

THE NEW YORK DRAMATIC MIRROR

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EDITOR.

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PHASES OF APPEAL.

THE adaptation of the traffic of the stage to various phases of demand and diverse sorts of appreciation is always under discussion by those associated with the theatre that assist in providing its material and others of the public who from differing viewpoints praise or condemn that which does or does not appeal to them.

An often-repeated explanation, for instance, of the succession of lighter pieces, like music plays or comic opera or burlesque, is that such pieces repeatedly enjoy success—when they embody enough merit to deserve it on the premises related to them—because "business men," wearied by manifold cares during the day, desire such entertainment to relax their minds from labor and to put them in good humor for the morrow. A writer of numerous "books" for this kind of pieces has recently set down, as he sees them, the reasons for the vogue of such offerings, saying:

The women may vote in favor of SHAW and SHAKESPEARE; some may even rave over BROWNING and IBSEN; but the weary man of business, whose work keeps him tied down to the problems of life during the day, doesn't want to go on solving them after he has donned his evening clothes and goes out in search of pleasure. That's why I say that comic opera, or musical comedy, or whatever you may choose to call it, will still have an attraction for three-quarters of the theatregoing public. It will doubtless change from what it is at present; already it has undergone radical changes; but you've got to have the element of fun and the element of good music, with a bevy of pretty girls thrown in, if you want to draw the majority.

This can be taken but narrowly, as the view of a man who is concerned alone with the sort of entertainment which he claims is desired and appreciated by "three-quarters of the theatregoing public." To confound this most extravagant of his ideas it is only necessary to invoke the theatrical axiom, based on a fact established after long observation, that what pleases women in multitude will also draw men to the theatre, although the men may go to please the women or for companionship. And while women seem more interested than men are at the moment in drama of the problem type based on the result of subordination of their sex since time began—this feminine curiosity no doubt being nearly related to appreciation of that trend of affairs which has in a measure liberated the sex from subserviency and that appeals to them as a sign of human progress—the fact remains that all that is dignified, nobly romantic, and illustrative of the better elements of life as they are reflected in the theatre still attracts women enough to more than make up one-fourth of those who are fond of the theatre.

The fact is that the lighter and superficially brighter forms of entertainment that include brilliancy and diversity of color, activity that is simply movement, music mainly of an elemental sort, and physical beauty, are patronized not so notably by weary business men as by an idling class of the well-to-do whose relish is for such things. This class, in the main, support this sort of amusement simply because it appeals to them, as kindred things in other fields appeal to them.

It is safe to say that the higher types of business men, if they are habitues of the theatre, can and do find release from the more or less monotonous strain of business affairs in different things. To such men a play of dignity and intellectual force, allied with dramatic action, will better serve as a mental relief and stimulus than the offerings that please a habit of indolence and a lower order of intelligence. Even a drama that inspires profound thought during its playing and for some time afterward should more definitely cause the mind to react healthily and better fit it by that reaction for a new grasp of daily problems than a piece that appeals only to eye and ear, leaving the mind stagnant for the time.

ART THEATRE LIMITATIONS.

THE following has been received by THE MIRROR apropos of an editorial on the failure of the New Theatre in Chicago published in this journal:

CHICAGO, March 12.

To the Editor of THE DRAMATIC MIRROR:

SIR—Having read with considerable interest an article in THE MIRROR of March 2 entitled "A Suggestive Failure," I take the liberty of writing one word in contradiction to certain remarks passed therein regarding the incompetency of the players of the late New Theatre company.

In my opinion, at least, the failure of the New Theatre was not due to the actors themselves, but rather to both business and stage management of the enterprise. The actors, with but one or two possible exceptions, were competent players. At the close of the season they were given proper vehicles for their art and satisfactory stage direction, and the performances were of a class which bear comparison to the best Broadway companies. It was then too late to save the enterprise from failure, but in justice to the actors I wish to say that their performances were not "amateurish in high degree" in plays in which they had been fully rehearsed.

Feeling that your article may hurt some of them professionally, I have taken the liberty of writing this letter, and remain

Yours very respectfully,
H. C. CHATFIELD-TAYLOR.

THE MIRROR did not from its own knowledge characterize the company of the New Theatre beyond saying what was quite evident, that the organization was mediocre. In the editorial referred to it quoted the opinion of the critic of the Chicago *Tribune*, whose opinion that the company was of "but fair ability," and that the performances were "amateurish in high degree," was concurred in by other Chicago critics—all persons of unusual discernment and of unquestioned fairness in such matters. Mr. CHATFIELD-TAYLOR'S own letter, above, conveys between the lines, if not literally, some of the reasons for the failure of the New Theatre set forth in THE MIRROR.

Mr. CHATFIELD-TAYLOR'S best phrases in defense of the enterprise, including the statement that "the performances were of a class which bear comparison to the best Broadway companies," are not sufficient, theoretically or practically, to excuse such a venture as that of the New Theatre. As THE MIRROR has already pointed out several times in considering such enterprises, any so-called "art theatre" established on lines parallel with those of the Chicago venture must do more than simply compete with the best offerings of the regular theatre. It must excel the regular theatre in all its departments both to justify its existence and to attract the general theatre public.

A SINISTER INSTITUTION.

Elmira (N. Y.) Gazette.

The indictment of members of the so-called Theatrical Trust in New York city the other day and the facts brought forward to make such action possible, have opened the eyes of theatregoers to the magnitude of the Syndicate. It has resulted in a deep-seated and general opinion that the Theatrical Trust is a sinister institution of evil influence upon a great institution in which the public is vitally interested—an institution that should be left free to develop itself instead of existing solely for the enrichment of members of the Trust at any cost to dramatic art and to outside effort. The Legislatures of many States are considering bills to put an end to Trust domination of the theatres and, altogether, it seems that theatregoers may well cheer up at the prospect of better things. On top of the indictment of members of the Trust comes the announcement of the Independent managers that, in addition to their already strong list of stars including Mrs. Fiske, E. H. Sothern, Julia Marlowe, David Warfield, Blanche Bates, Carlotta Nillson, Henry E. Dixey, Bertha Kalich, Cyril Scott, Henry Miller, Mary Mannering, De Wolf Hopper, Lew Fields, Louis Mann, Edwin Foy, Virginia Harned, Clara Lipman, James T. Powers, Henry Woodruff, Blanche Ring, Peter F. Dailey, Camille D'Arville, Thomas W. Ross and many others, to whom they are adding every day, they are preparing to put out next season strong road companies offering the successful plays controlled by the Independents.

PERSONAL.

Photo, Falk, N. Y.

WHEATCROFT.—At the forthcoming matinee of the Stanhope-Wheatcroft Dramatic School, to be given at the Casino on March 21, Stanhope Wheatcroft will appear in two characters. He will essay the part of Mercutio in the duel scene from Romeo and Juliet, and also play Phillip in Dream Faces. Next season Mr. Wheatcroft will make his debut as a professional.

MARION.—George Marion has gone to Europe to join Henry W. Savage and Gustave Luders at Vienna.

TYLER.—George C. Tyler sailed for Europe on March 12 for his annual visit to the Continent. He will be joined at Cherbourg by Booth Tarkington and Harry Wilson.

CLEMENS.—Samuel M. Clemens (Mark Twain) is going to build an Italian villa on the 200-acre farm he recently purchased near West Redding, Conn. The plans were designed by J. Mead Howells, a son of William Dean Howells. Mr. Clemens sailed last Sunday for Bermuda.

TREE.—Beerbohm Tree on March 15 appeared at His Majesty's Theatre in a one-act play from the French, entitled The Vandyck.

MACK.—Andrew Mack and his company, en route for Australia, played a single performance at Honolulu on March 13 to the capacity of the theatre.

ELLIOTT.—Maxine Elliott will appear in London on Sept. 9, at the Lyric Theatre, in a new play, by H. V. Esmond. She expects to sail early in May.

CRAIGIE.—In memory of the late Mrs. Craigie (John Oliver Hobbes) two marble tablets have been erected at the entrance to Craigie Lodge, St. Lawrence, Isle of Wight, by Mr. and Mrs. John Morgan Richards, in memory of their distinguished daughter.

PATTERSON.—Ada Patterson has in *Human Life* for March an interesting article on Julia Arthur Cheney, embodying an interview with that once popular actress, who evidently has sunk dramatic ambition in happy matrimony.

HACKETT.—James K. Hackett has secured the American rights to Alfred Sutro's new play, John Glayde's Honor, and will produce it here next season.

ABARBANELL.—Lina Abarbanell has been engaged as star in The White Chrysanthemum.

JANIS.—Elsie Janis was eighteen years old on March 16. She was born in Franklin County, O., in 1889.

THOMPSON.—Frederic Thompson had a narrow escape from death on Tuesday last, when his automobile collided with a Coney Island train. His chauffeur was badly injured, but Mr. Thompson, Arthur Voegtlin and Fred McClellan, who were in the machine, suffered nothing worse than a bad shaking up.

MOODY.—William Vaughn Moody, the author of The Great Divide, has sailed for Europe. Traveling with him is Ridgely Torrence, in whose comedy Madame Nazimova is shortly to appear.

RUSSELL.—Marie Booth Russell has completed a stage arrangement of Ibsen's Brand, which will be included in Robert Mantell's repertoire.

POLLOCK.—Mr. and Mrs. Channing Pollock expect to sail on April 27 for a three months' trip abroad. The itinerary includes most of the principal cities in Europe, Asia and Africa.

NILLSON.—It was announced Sunday that Carlotta Nillson would appear in Dr. Leopold Kampf's Russian play, On the Eve, at the expiration of her present contract. The name of her manager has not been mentioned.

RANKEN.—Mrs. Frederick Ranken will sail for Europe early next month to arrange for the production of Happyland, The Ameer, The Student King and The Smugglers, in German.

MANNERING.—Mary Mannering has improved rapidly from her attack of grip, but is still suffering from rheumatism of the joints and will not resume her tour for several weeks.

TEXAS AND THE TRUST.

Denver Republican.

The government of Texas has attacked the Theatrical Trust, and there is little doubt that in case the legislation contemplated is enacted the Trust will have to surrender, so far as doing business in Texas is concerned. Texas is recognised as a State capable of grappling with the trusts and of compelling them to comply with its laws. It makes the railroads obey; and since corporations of that kind learned that obedience would be enforced, they have been very gentle, and there is no hesitation about building new roads or extending old systems in that State.

It is because Texas is large and strong and great. It is so strong that it can make its government efficient. The Theatrical Trust might defy a small State by refusing to do any business within its limits, and to that extent a weak member of the Union would be at a disadvantage. But Texas is too big and has too many people for any amusement association like the Theatrical Trust to ignore it and the demands of its people. If the Trust should withdraw from Texas, such a big field for anti-trust attractions would be opened up that many theatrical companies would be able to keep going upon independent lines.

WEARY OF THE TRUST.

Lincoln (Neb.) Journal.

"The report that the Shubert theatrical combination will soon have a house in Omaha is a reminder that they once nearly gained a foothold in Lincoln, and retired mainly because it was desirable to get well established in Omaha first. It is possible, therefore, that this "anti-Trust" force in the dramatic world may soon look in this direction again. It is the opinion of students of the theatre that the dearth of first-class amusements in the Western States, and especially places like Lincoln, is due to the operation of the Syndicate more than to any other single cause. The advent of the Shuberts into this section will be welcomed, therefore, as an opportunity to get out from under the thumb of the Klaw and Erlanger combination.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of THE MIRROR *will be forwarded if possible.]*

LEO HAASE, Cleveland: Managers have not yet begun to announce definite plans for next season.

G. J. M., Jamestown, N. Y.: The professional matinee of Strongheart for The College Widow company was given at the Hudson Theatre.

R. V. T., Philadelphia: David Garrick was born in Hereford, England, on Feb. 19, 1716, and died in London on Jan. 20, 1779.

H. C. S., Shreveport, La.: Frederick Warde appeared in the old play of Belphagar, The Mountebank, under the title of The Mountebank.

M. L. C.: Edward Emery can be reached, care of the Actors' Society, West Fortieth Street, New York City.

J. B., Cohoes, N. Y.: William F. Clifton is still alive, and can be reached care of the Actors' Society, West Fortieth Street, New York City.

S. P. L., Washington: Marie Legault was the original Roxane in Cyrano de Bergerac. It was first produced at the Theatre de la Porte St. Martin, Paris, on Dec. 28, 1897, with Coquelin as Cyrano.

P. N. A., Halifax: The Tyranny of Tears was first produced at the Criterion Theatre, London, on April 6, 1899. The cast was as follows: Mr. Parbury, Charles Wyndham; George Gunning, Frederick Kerr; Colonel Armitage, Alfred Bishop; Evans, Stanley Pringle; Hyacinth Woodward, Maude Millett; Mrs. Parbury, Mary Moore.

CONSTANT READER: The original players in The Village Postmaster were: M. A. Kennedy, Forrest Robinson, E. J. Morgan, James R. Smith, Louis Wesley, William Humphrey, Joseph L. Mason, George K. Henrey, Frank Russell, Bertha Creighton, Amelia Bingham, Harriet Ford, Sadie Stringham, Rose Tiffany, Queenie Vassar, Blanche Weaver.

MRS. GERTRUDE LE CLAIRE: One who dances in regular engagement and has acted in a minor capacity undoubtedly may call herself an actress, as the term is commonly understood. Many who have less warrant call themselves actresses. Definitely, however, among the discriminating, one is not an actor unless one has served for some time in a variety of roles.

M. U. P., New York: A Bit of Old Chelsea was first acted in America at the Fifth Avenue Theatre, New York, on April 11, 1898. The cast was as follows: Jack Hillier, Forrest Robinson; Phil MacDonald, Wilfrid North; Jim Dixon, George Trader; Paul Raymond, Frank McCormack; Alexandra Victoria Bellchamber, Mrs. Fiske.

Madam Butterfly was first produced at the Herald Square Theatre, New York city, on March 5, 1900, as an afterpiece to Naughty Anthony. The cast was as follows: Cho-Cho-San, Blanche Bates; Mr. Sharpless, Claude Gillingwater; Lieutenant B. F. Pinkerton, Frank Worthing; Yamadori, Albert Bruning; Nakodo, Edward P. Wilks; Suzuki, Marie Bates; Kate, Katherine Black.

C. P. W., New Orleans: The Benefit of the Doubt, by Arthur Wing Pinero, was first acted at the Comedy Theatre, London, on Oct. 16, 1895, with Winfred Emery as Theophila Fraser, Lilly Hanbury as Olive Allingham, Miss R. Leclercq as Mrs. Cloya, Henrietta Lindley as Mrs. Emptage, Esmé Beringer as Justina Emptage, Eva Williams as Mrs. Quinton Twelves, Leonard Boyne as John Allingham, J. G. Graham as Alexander Fraser, Cyril Maude as Sir Fletcher Portwood, and Aubrey Fitzgerald as Claude Emptage.

S. C. C., New York: The Second Mrs. Tanqueray was first produced in London at the St. James Theatre on May 27, 1893. The cast was as follows: Aubrey Tanqueray, George Alexander; Sir George Orreyed, A. Vane Tempest; Captain Hugh Ardale, Ben Webster; Cayley Drummle, Cyril Maude; Frank Misquith, Q.C., Nutcombe Gould; Gordon Jayne, Murray Hathorne; Morse, Alfred Holles; Lady Orreyed, Edith Chester; Mrs. Cortelyou, Amy Roselle; Paula, Mrs. Patrick Campbell; Ellen, Maude Millett.

INQUIRER, Winnipeg, Manitoba: Secret Service was first produced in New York at the Garrick Theatre on Oct. 5, 1896. The cast was as follows: General Nelson Randolph, Joseph Brennan; Mrs. General Varney, Ida Waterman; Edith Varney, Amy Busby; Wilfred Varney, Walter Thomas; Caroline Mitford, Odette Tyler; Lewis Dumont, William Gillette; Henry Dumont, M. L. Alsop; Benton Arrelsford, Campbell Gollan; Miss Kittridge, Meta Brittain; Lieutenant Maxwell, Francis Neilson; Martha, Alice Leigh; Jonas, H. D. James; Lieutenant Foray, William B. Smith; Lieutenant Allison, Louis Duval; Sergeant Wilson, I. N. Drew; Sergeant Ellington, Henry Wilton; Corporal Matson, H. A. Morey.

LETTER TO THE EDITOR.

A Manager Unalarmed.

Lyceum Theatre,
Beaver Falls, Pa., March 13, 1907.

To the Editor of THE DRAMATIC MIRROR:

SIR—Will you please state in your paper that the Lyceum, which I manage, is the only theatre in Beaver Falls, and that Nixon and Zimmerman, Fred G. Nixon-Nirdlinger or any other parties have not started to build or have not leased any building in this city.

Certain parties are circulating a report that Nixon and Zimmerman have a lease for the old Sixth Avenue Theatre, and I have received numerous letters in regard to the same. I would say in regard to the above that the old house is being used as a skating rink, the stage, etc., having been removed, and that the building cannot be leased for theatrical purposes.

You can also say that Nixon and Zimmerman have tried to secure my house, but with no success. I will do my own booking in the future, as in the past. Newspaper reports and rumors of Nixon and Zimmerman opening another theatre in this city do not alarm me and should not alarm traveling managers who know them as well as I do. Yours truly,

SAM HANAUER.

THE USHER

The late Archibald Clavering Gunter's career illustrated eventually great success after much discouragement, the trial of a variety of vocations, and despite the soothsaying of those who assumed that he was a failure.

In the University of California he was not distinguished, but when he left its School of Mines he secured an assistant civil engineer's place on the Central Pacific Railroad. Afterward he in succession held a place in smelting works and was superintendent of mines in Utah, but returning to San Francisco he opened a broker's office that did not pay and then became a reporter in that city.

It is said that Gunter was the butt of the famous Bohemian Club, of which he became a member, and when he informed the wits of that organization that he had written a novel he was more than ever a source of amusement to men who, probably recognizing that they themselves could not write novels, had no faith in Gunter's ability in that field. Publishers were evidently of the same mind, for Gunter could not find one in San Francisco, in Chicago, or in New York that would take hold of his manuscript.

The mother of the novelist, however, naturally believing in him, came forward with the price of publication. Lacking the machinery of distribution, Gunter himself placed copies of his book—"Mr. Barnes of New York"—on the newsstands. The first edition, 10,000 copies, sold in a week, and within a few months the sale of subsequent editions had brought the circulation up to 100,000 copies or more. Before the public lost interest this first novel had sold copies enough to make a new record, and the author had realized something like $100,000 from it. It has been translated into nearly all the languages of Europe, and more than a million copies of it have been sold.

A score of tales followed from Gunter's pen. Some of them were very profitable, others were not. "Mr. Barnes of New York" and "Mr. Potter of Texas" were made into melodramas, and are even known as such to-day. But Gunter's best work for the stage was Prince Karl, which was made known by Mansfield, and is still in the repertory of that player.

Thus a dull boy at school, after varying vicissitudes, realized a fortune as a novelist and playmaker, and though the best of his work should not survive, who in the face of his monetary returns can dispute that he was successful?

Unable to walk, talking indistinctly and with an effort, Edward MacDowell, the stricken composer, sits day by day in a large chair facing the light of a window in his room on Sixteenth Street, New York.

There is no trace of sorrow or pain in his face, as he waits silently for the inevitable. His eyes are bright, but with the intelligence of a child, and his mouth breaks into a smile of innocence when any one speaks to him. The end may come at any time, or he may linger on indefinitely, but in any event it is practically certain that he will never wake to the realization of his condition.

Happily the interest in the Edward MacDowell fund grows and widens, and up to March 4 $22,130.82 had been contributed to it by musicians in scores of cities and many music organizations, as well as by lovers of music and appreciators of the composer. There now seems to be no doubt that the fund will eventually grow to proportions that will insure all the purposes of its projectors. E. C. Benedict, 60 Wall Street, is the treasurer.

In the House of Representatives the other day Congressman Murphy, of Missouri, in discussing a bill to prohibit "tipping," probably broke all precedent by referring to a Washington theatre as a model institution in respect of fees. He said:

Pass a law of this character and you will do more to make this a greater Washington than anything else you could do. In Chase's Theatre you are greeted with this admonition: "Positively no fees of any kind are permitted in this theatre, as everything is free after purchasing your ticket." What do we find there? Proper attention and courteous treatment; a ladies' reception room, with maid in charge, with remedies for sudden illness or slight indisposition; gentlemen's room, with porter in attendance, where every care and attention is given to patrons, including the polishing of shoes; public writing desk, with stationery, daily newspapers, current magazines; messenger and carriage calls for patrons; in case of rain, umbrellas are lent. No tips allowed for anything. What is the result? Every afternoon and night the theatre is crowded with the very best people living in and coming to Washington.

Chase's Theatre is devoted to vaudeville—on the Keith side of the present situation—and this catalogue of its superficial advantages will no doubt amaze many theatre managers who think they are serving their patrons exceptionally well with but a few such "features."

Rex Beach, whose short stories of Alaska have won attention for their evident verity in essential detail, and whose "The Spoilers," with the same locale, has now taken stage form, is understood to have gained his material at first hand.

He has roughed it in the Alaskan mining camps, and is familiar with their topography and their people—a strange mixture of humanity collectively notable for hardihood and enterprise.

When Mr. Beach departed from Alaska he left with Mr. and Mrs. James Leddy, a sturdy and typical couple, who were his friends, a valued Esquimo dog of the tribe used as beasts of burden in "the frozen North"—an animal that had served him well, and thus was an object of some solicitude as to its future. Mr. Beach knew that the faithful creature would find the best of treatment with the Leddys.

Some time afterward, in San Francisco, Mr. Beach was surprised to receive from Mrs. Leddy by post a birth card bearing news of the advent of "Rex Beach Leddy," and giving the date of arrival.

Mr. Beach, knowing the very friendly feelings of the Leddys for him, was much flattered by the thought that they had named a new heir to the house of Leddy in his honor. And not to be outdone in friendliness and generosity he at once forwarded to Mrs. Leddy, carefully boxed, a massive silver cup for the use and distinction of the new baby.

It was not until some time afterward that Mr. Beach discovered that "Rex Beach Leddy" was really the handsomest and most promising puppy in a litter of five owned by the animal he had left behind.

ACTORS FUND FAIR NOTES.

Mrs. A. M. Palmer has accepted the chairmanship of the Ladies' Executive Committee of the Actors' Fund Fair, and has established offices in the Knickerbocker Theatre Building, which has been donated rent free by Robert Goelet.

Mark Twain, George Ade, Channing Pollock, Henry M. Blossom, Paul Armstrong, Charles Klein and other dramatic authors will personally attend at the book booth of the Century Theatre Club to autograph their works and photographs.

The grocery, wine and liquor department, in charge of John Leffler, who conducted this branch at the previous fair, will be an enormous affair.

Anna Held is posing daily for a $2,000 oil painting by Madame Beebe, and Ethel Barrymore is preparing a novel exhibit. All the theatres are preparing special booths; the Hippodrome will send its Indians to dispose of native wares, the Professional Woman's League will have a mammoth exhibit and a racing wheel, and the Actors' Society of America and the Actors' Church Alliance are arranging special booths.

Mrs. Palmer has addressed the following letter to the women of the dramatic and musical professions:

Having been appointed by the committee of the Actors' Fun Fair manager of the Woman's Department, I desire to ask your hearty co-operation and assistance in this great undertaking. Each one has a part to do, and in order that each one may find the best means to do that part I want to ask you to consider Room 125, Knickerbocker Theatre Building, as your headquarters, where great things may be planned in aid of the cause in which we are all so deeply interested. As the time for preparation is now so short, I want to beg you, one and all, to respond immediately to this invitation. The work needs us all. Very truly yours, MRS. A. M. PALMER.

The great Actors' Fund Fair of 1892 opened on May 6 in the Metropolitan Opera House, and netted to the Fund over $167,000. A. M. Palmer was president of the Fair Committee, and was assisted, among others, by Harrison Grey Fiske, Frank Sanger and Mrs. A. M. Palmer, who was president of the Woman's Executive Committee. Edwin Booth and Joseph Jefferson made speeches, and among the actresses and singers prominently connected with the Fair were Mrs. Fiske, Georgia Cayvan, Sadie Martinot, Viola Allen, Agnes Booth, Marie Tempest and Madame Kellog-Strakosch. Stanford White was the architect of the Fair.

The Musical Union has suspended a rule, without establishing a precedent, which will add to the profit and success of the Fair. The Executive Committee, after hearing Manager Milton Roblee outline the broad scope of this greatest of theatrical charities, unanimously voted to permit its members to play without compensation. This is something that has never before been allowed, and clears the way for famous bands and orchestras that were only waiting official authority to volunteer their services.

PROFESSOR PHELPS ON THE DRAMA.

Prof. William Lyon Phelps of Yale University lectured before the Civitas at the Montauk Club, Brooklyn, on March 14. His subject was "Present Conditions and Tendencies of the Drama." Professor Phelps said he considered that we are on the eve of a great dramatic period.

The rise of good drama is evident from the fact that during the last twenty years more first-class plays have been written than during the last two centuries. He spoke favorably of Hauptman, Suderman, Ibsen, Shaw, commenting also on Shakespearean plays and the dramatized novel. Dr. Phelps claimed that the former were admirable and interesting to the modern public, but were apt to be swathed in too much scenery, and that the latter were merely money making schemes, not forces in education. He gave an interesting account of the popular priced theatres in Paris and Berlin, where the masses may see the best plays at reasonable rates.

Vaudeville, Dr. Phelps said, was entertaining at times, and it tended to separate places of mere amusement from the legitimate drama. He asserted that actors to-day are apt to be spoiled by foolish plays and long engagements, but paid a glowing tribute to E. H. Sothern and Alla Nazimova.

EMIL FISCHER'S BENEFIT A SUCCESS.

The benefit for Emil Fischer, the veteran basso, which was held at the Metropolitan Opera House on March 15, netted over $7,000. The performance consisted of the first act of Die Walküre, with Miss Fremstad, Mr. Burgstaller and Mr. Blass, part of the second act of Lohengrin, with Madame Gadski, Madame Schumann-Heink and Mr. Goritz, and the first scene of the thiru act of Die Meistersinger, with Madame Gadski, Madame Schumann-Heink, Messrs. Dippel, Reiss and Goritz and Mr. Fischer in his famous old role of Hans Sachs. Mr. Fischer made a speech in which he thanked his friends for their kindness.

VIRGINIA HARNED IN A NEW PLAY.

Virginia Harned has begun rehearsals of Dinchard's dramatization of "Anna Karenina," which was presented in Paris a few weeks ago. E. H. Sothern secured the American rights to the French version for Miss Harned. The Italian rights to the drama have been taken by Duse. Miss Harned will make her appearance in the play about the middle of April at one of the Shubert New York theatres.

LATEST NEWS FROM PARIS.

La Maison d'Argile—Zola Play at the Odeon—The Jacobins Likely to Fail.

(Special Correspondence of The Mirror.)

Very little of interest has taken place during the last week or so. It is always like that here. After a sudden spurt on the part of the managers, during which nearly half a dozen new plays, more or less dull, are produced on consecutive nights, one gets a month of almost complete stagnation. During the past fortnight only one new play of any importance has seen the glare of the footlights, and that is not a play which is likely to interest or amuse the theatregoers for very long. It is called La Maison d'Argile (The House of Clay), is a piece in three acts, is by Mr. Em. Fabre, and was produced at the Théatre Français. It is a "play with a purpose," which is, I believe, the proper way to label it, for it endeavors to point out that such a thing as divorce should not exist when children have been born of the union. The plot is briefly as follows: Madame Marthe has two children by her first marriage. After her divorce she remains at the head of a factory, which is her own property, and she keeps her daughter, Valentine, with her, while her husband goes off with his son, Jean, to try and earn a living as best he can. Marthe loses sight of both of them. After a while she marries again, an engineer by name of Henri Armières, by whom she has another daughter, Marguerite. The two half-sisters do not learn to love each other as they grow up under the same roof. As the years pass by Henri Armières does not prosper in business, and finally in order to meet certain bills and to provide a dot for his daughter, Marguerite, whose marriage is impending, he is obliged to sell the factory. He receives an offer from an industrial company of $160,000, but would like to get more. At the same time Madame Armières receives a letter from a lawyer which makes her an offer on behalf of her son Jean, who intimates that he will call on his mother the following day in order to have his answer from her personally. Thus ends the first act, which, it must be confessed, is rather dull. But the second act is better.

Madame Armières receives her son. Her maternal instinct awakens and she is disposed to take him in her arms. Her son, however, greets her coldly; he is somewhat embarrassed, for he has not seen her for years. He is not of the same world as his mother; he has grown up as a simple workman, and he regards the rich as a hostile class whose name is Cain. Jean asks that the factory be handed over to him for the same price, 800,000 francs, in preference to the industrial company who made the first offer. His backers, however, can only put down 600,000 in hard cash. He is to put in the remaining 200,000 and to have the management of the business. But he has not this sum and he hopes that his mother will give it to him in anticipation of his inheritance. Madame Armières cannot see her way to doing this, as it would prevent her saving her husband and providing a marriage portion for Marguerite. Apparently $160,000 is the minimum sum required to save the situation. Then when Jean learns how matters stand he says some hard things to his mother, and his sister Valentine comes in, and after embracing her brother, she takes his part and proceeds also to upbraid her mother. "I demand a dot equal to that of my sister," she cries. "I have suffered enough," etc., and Jean says, "We had a home but you destroyed it in order to create a happier one for yourself." "But," says the mother, "surely I had a right to try to find some happiness." "You found your happiness in robbing us of ours," return her children, "in seeking a divorce you only thought of yourself. We now refuse to save your husband." (It must be remembered that according to French law the children have a right to a certain proportion of their mother's fortune, of which nothing could deprive them. Such a thing as complete disinheritance does not exist in this country.) Then Henri Armières appears and tries to turn Jean out of the house, and a painful and violent scene ensues among the members of the family. Thus the house of clay crumbles as the curtain falls at the end of the second act.

The third act continues the sordid story. Madame Armières, by selling off every single jewel and article of value she possesses, is finally able to save the situation, and her husband obtains a good berth in Tunis. She might have made this sacrifice sooner, but the author wishes us to understand that she, too, is mercenary and is loath to "part." Finally we are treated to a violent quarrel between the two sisters, which does not end without the poor mother again coming in for her fair share of reproach and recrimination. And so M. Fabre rubs it in pretty well, and if any *divorcée* in the audience was contemplating a second marriage she probably went home and thought better of it, provided, of course, she had any children. The role of Jean was admirably played by M. Grand, and Madame Lara and Mlle. Maille were very natural as the two half-sisters. Madame Weber, too, was magnificent at times as the harassed mother. The House of Clay was preceded by a charming little curtain raiser in verse from the pen of Gabriel Nigond entitled Le Dieu Terme, which evoked great applause. It is a little work which can only be described as delicate and rare, and in which Coquelin cadet appears to very great advantage.

Last night at the Odéon witnessed the first performance of La Faute de l'abbé Mouret, taken from Zola's well-known novel of that name. It is in four acts and twelve tableaux, with music by M. Alfred Bruneau. The Paris press speaks well of the performance and praises author and artistes alike.

The Jacobins, a new play by Abel Hermant, was produced last week at the Vaudeville, but met with only a moderate success. It is essentially a machine-made play. Let us take A B and C (men) and D E and F (women). They are married, and for various reasons don't get on well. A, B and C fall in love with each other's wives. One of the wives, more honest than the others, will not stoop to breaking the seventh commandment, but, wishing to leave her husband, whom she imagines does not love her, asks him to divorce her. He is so pained and grieved at this cool request that the wife's eyes are opened and she learns to her joy that her husband, an undemonstrative man as a rule, in reality worships the very ground she walks on. So all ends well between A and D, and the others are left to go on sinning until they weary of so doing. Nothing much in it, and I fear it means another failure for the Vaudeville, which has lately been suffering from a run of bad luck. We are all getting a little tired of plays in which the word "divorce" occurs more often than one can possibly count it. Oh! for a fresh, breezy play like The Girl of the Golden West or something of that ilk. Weary, indeed, of the problem play is NIGHT HAWK.

THE DRAMATIC SCHOOLS.

The graduation exercises of the twenty-third year of the American Academy of Dramatic Arts will take place in the Empire Theatre this Tuesday afternoon, March 19, at 3 o'clock. The principal address will be delivered by Francis Wilson.

A public performance by pupils of the Stanhope-Wheatcroft Dramatic School will be given at the Casino Theatre on March 21. The programme will consist of Modern Love, by Frances E. Johnson; The Turn of the Road, by Julia White; Look at That Clock, by Paul Marion; Dream Faces, by Wynn Miller; The Marble Arch, by Edward Rose and A. J. Garraway, and a scene from Romeo and Juliet.

Ibsen's The Vikings at Helgeland, which has never been played in this country, will be produced on Friday afternoon, March 22, in the Empire Theatre, by the American Academy of Dramatic Arts. This will be the academy's final performance of the season, and will include the entire membership of the graduating class of thirty-two students.

FRITZI SCHEFF'S ILLNESS.

Photo, Otto Sarony Co., N. Y.

Fritzi Scheff has been seriously ill with peritonitis, following an attack of ptomaine poisoning, for the past week. For several days her life was in danger, but yesterday her physicians reported her condition as much improved. She will not be able to appear again this season.

WORK ON BRONX THEATRE TO BEGIN.

Neville and Bogge, the architects for the new theatre that David Belasco and the Bronx Opera House Company are to build in the Bronx, have completed their plans, and the excavation will begin next week. The new theatre will be on the north side of 163d Street, 100 feet east of Washington Avenue. The frontage on 163d Street will be 100 feet and the depth 169 feet. The seating capacity will be 1,800, 800 in the orchestra and 500 in each balcony. The building will cost about $400,000.

Meyer R. Bimberg, who is to direct the building operations, expects to have it ready for dedication next November. The opening attraction will likely be The Rose of the Rancho, now at the Belasco Theatre. It will be conducted as a combination theatre, where all of the attractions of Mr. Belasco and the other Independent managers will play week engagements.

Mr. Belasco has planned many novelties in his new theatre. The front will be entirely different from that of any other place of amusement in New York and the interior decorations and furnishings will be elaborate.

The company which is to build the Bronx Opera House includes Messrs. Belasco, B. F. Roeder, A. C. Hall and Meyer R. Bimberg.

A CHANCE FOR PLAYWRIGHTS.

Eldredge and Meakin are seeking starring vehicles for both Lucille La Verne and Alice Johnson, and authors are requested to call or communicate at their offices in the Knickerbocker Theatre Building. Miss La Verne is at present supporting William Gillette in Clarice with great success. Her artistic portrayal of the negro "mammy," Clancy, leads Messrs. Eldredge and Meakin to believe that a strong character play especially written for her will attain success. If a suitable vehicle can be found Miss La Verne will be seen at some Broadway Theatre the coming season.

Alice Johnson is at present supporting T. Daniel Frawley in Minneapolis, and has achieved marked success in such plays as Sappho, Madame Sans Gene and Salome. A strong emotional part is desired for Miss Johnson, and the scenes of the play must be modern.

MRS. CARTER TO MANAGE HERSELF.

Mrs. Leslie Carter has decided to resume her theatrical career without the direction of any manager except herself. She has engaged William Gray as her business representative, secured Du Barry from David Belasco, engaged a company and expects to make her oft postponed opening at Norfolk, Va., on April 1. Louis Mylll is in charge of rehearsals and Charles Stevenson will be leading man. The route arranged extends to San Francisco and the tour will not end until July. Zaza, as well as Du Barry, will be used in the West.

REFEREE IN LILLIAN RUSSELL'S SUIT.

Abraham Stern has been appointed by the Supreme Court as referee to hear and determine the issue raised by Lillian Russell against Lee Shubert. Miss Russell claims that she was to receive, besides her salary, fifty per cent. of the net profits of Lady Teazle. Mr. Shubert claims that there were no net profits, as the production was a failure. The referee will have to examine the books of the theatres where the play was presented. The Shuberts make a counter claim of $400 because the star failed to appear at one performance.

MISS DUNN QUITS MANSFIELD.

Emma Dunn, who has been playing Ase in Peer Gynt, had a disagreement with Richard Mansfield last Thursday night and left the company. Her place was filled by Clara Osmond, her understudy. Miss Dunn was out of the company for a short time during the road tour. She claims that she had been injured by the rough handling required in the play. At the close of the first act Ase is thrown to the roof of a house.

BENEFIT FOR HOSPITAL.

An entertainment given in the Academy of Music on March 17 to aid the Jewish Hospital of Deformities and Joint Diseases, a non-sectarian institution which cares for children, netted nearly $7,000. The theatre was crowded. Among those who volunteered their services were Vesta Victoria, Marie Dressler, Cecelia Loftus and the Wine, Woman and Song company.

LESLIE MURDER TRIAL BEGUN.

The trial of Howard E. Nicholas and Leonard Leopold, charged with the murder of Margaret Leslie, was begun last week in Chicago. The death of one of the counsel for the defense caused a delay of several days, but the trial was resumed yesterday.

STOCK AT LINCOLN SQUARE.

At the end of the run of The Holy City at the Lincoln Square Theatre, William Morris is planning a stock season at this house, to last well into the Summer.

SAID TO THE MIRROR.

T. H. Winnett: "I see by The Mirror that the Gerard Stock company is pirating under their original titles Wife for Wife and The Moonshiners. The company is invading Iowa and other Western States. These plays are controlled by the Winnett Play Bureau, and the Gerard company is using them without authorization."

Henry Alexander: "Word has reached me that my name appears on the programme this week at the Third Avenue Theatre in The Master Workman. I am not a member of the company, and do not wish to receive the credit due another player."

Carleton Macy: "I have been informed on reliable authority that a team called Abrune and Johns are presenting my sketch, A Timely Awakening, under the title of Realization. It is unnecessary to say that they are doing this without my permission."

Dave Reed, Jr.: "In a circular, which is issued each week by the Elks' Lodge of New York city, there appeared last week an obituary notice relative to the death of Dave Reed, Jr. This, of course, was a mistake, as it was my father (the elder Dave Reed) who departed this life Dec. 5, 1906. I am happy to say that Dave Reed, Jr., is still alive and enjoying good health. The same error has occurred several times of late and has caused much unnecessary concern among my friends."

Maurice Franklin, of Kahn and Frankenstein: "I wish to refute a statement made in last week's Mirror that La Belle Russe was following the route of The Girl of the Golden West and trading on the name of David Belasco. Our company has met The Girl of the Golden West only once, at Tiffin, Ohio, when we played Friday night, and the other play was presented at an opposition house on Thursday. At Ypsilanti, Mich., The Girl of the Golden West followed us three or four nights later. We have never made any statement that we were under the management of David Belasco, and we have used his name only as author of the play, which is a fact."

BOOKS AND MAGAZINES.

Stage Affairs in America To-Day. By Allen Davenport, Boston, 1907. No. 6. The Dramatic Critic.

Mr. Davenport's ideas are so good that it is a pity that he does not put them in simpler language; his plea for the dignity of the critics' profession and his protest against the descending into mere journalism should be taken to heart by every one.

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Highland Mary. A novel by Clayton Mackenzie Legge. C. M. Clark Publishing Company. Boston, 1906.

Robert Burns is a fascinating hero for any novel, and Mr. Mackenzie has made good use of his material. The love scenes with Mary and the parts dealing with simple peasant life are specially good, though the author hardly does justice to the character of Jean Armour. The story is far better written than the ordinary novel, and the characters really live. All who love Robert Burns will lose much in not reading it.

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ENGAGEMENTS.

By Betts and Fowler: George C. Morton and Pete Parley, with The Night Before Christmas; May Du Bois, with The Gibson Girl; Eugene Keith, with Emma Bunting; Robert Reiff, with The Ballet Girl; Ernest C. Bilton, with The Girl Patsy; Clara Lewis and Grace Beebe, with Alhambra Stock; May Holby and Vivian Love, with Hugo Marks; Gertrude Blake and Helen Neilson, with the vaudeville sketch, Vacation Time; Grace Edwards, with Grace Cameron in Little Dolly Dimples; Harry Tansey and Elwyn Vail, with A Texas Ranger.

Mildred Elaine, to succeed Winifred Florence as Jack Horner in The Gingerbread Man (Eastern).

Clinton Newton, as business manager and press agent with the Greater Sun Brothers' World's Progressive Shows, opening at Macon, Ga., on March 25.

By Betts and Fowler: Mae Joyce, with Joe Welch in The Shoemaker; George C. Morton and Lew Ward, with Johnny Wise company; Bobby Newcomb, with Tom Curtis in vaudeville; Mr. and Mrs. James E. Meekin, George Sydenham, Raymond Barry, Matt Hanley, Mae Barton, Tommy Mullen, P. H. Ogden and W. S. Saunders, with Adrift in New York; Florence Abbott, with The Gibson Girl; Grace Beebe, with Alhambra Stock; Harold Wilson, with Queen of Kidnappers; Florence Ashbrooke, with The Woman Who Dared; James J. Kildare and Harry M. Truesdale, with Le Brandt-Kelser company; Eugenie Soule, with Gus Hill's Around the Clock; Genevieve Crowley, with Lasky Rolfe and company; Mildred Morton, with Vacation Time; Nevitt Manton, with Johnny Wise company.

GOSSIP.

Maurice Lehmayer and L. J. Rodriguez have organized the Lee-Rod Amusement Company for the purpose of producing Noah's Ark, with Harry Bulger as Noah. The opening will take place at the Academy of Music, Baltimore, on April 22.

John Martin, who, although he is unknown to Broadway as a player, has won a great following throughout the country as a character actor, has in hand a strong and romantic drama by a well-known and successful playwright, entitled A Sculptor's Romance, in which he intends to star. A prominent manager is said to have the production in view.

A large audience attended the very interesting and instructive lecture in the course on Shakespeare, given by Edward Howard Griggs, at Mendelssohn Hall, Tuesday afternoon, March 12. The subject was Macbeth. The eleventh lecture in the course, The Winter's Tale, will be heard March 19 at four o'clock.

Frederick Paulding has been engaged by Walter Clarke Bellows for his company at Elitche's Garden, Denver, for the coming season.

An entertainment for the benefit of the Cottage for Crippled Children will be given at Carnegie Chamber Music Hall on March 22, under the auspices of the Dickens Fellowship.

The Little Michus will resume its tour on March 25 at the Belasco Theatre, Pittsburgh, and will play the Independent theatres. Harry MacDonough has the role formerly played by George Graves.

Mrs. Louisa A. Sully, wife of Daniel Sully, is as successful a farmer as her husband is an actor. In a recent number of the Kingston, N. Y., *Daily Express* she tells of her experience with cows, and gives some good advice to both professional and amateur farmers about the dividend bearing worth of this sort of stock.

Maude Raymond made her first appearance in the cast of The White Hen on March 16, playing Hedwig. She sang a new song, "I Would If I Could," and gave several imitations, including one of herself singing "Bill Simmons."

Brewster's Millions will be played in five countries, Germany, France, and Italy having been added to the United States and England.

L. H. Cunningham, for several years manager of the Marvin Theatre at Findlay, O., has secured a five-year lease of the Faurot Opera House at Lima, which has been held for the past five years by the Frank Burt interests.

The Undertow, a new play by Eugene Walters, will be produced for the first time on April 8, at the Harlem Opera House, by the Keith and Proctor stock company.

The Snow Man, by Stanislaus Stange and Reginald De Koven, was presented for the first time at the Academy of Music, Northampton, Mass., on March 14.

The Musical Union, without establishing a precedent, has suspended a rule to aid the Actors' Fund Fair in May, and has voted to permit its members to play without compensation on this occasion only.

Armagh O'Donaghey was one of the leading soloists at the Clan-Na-Gael entertainment held at the Academy of Music, in Philadelphia, on March 7. He sang "The Memory of the Dead," "The Green Flag," "When Erin Shall Stand 'Mid the Isles of the Sea," and "O'Donnell Abu," and also appeared in some of the quartette numbers. Mr. O'Donaghey was in especially fine voice on this occasion, and was overwhelmed with compliments by members of the society, who seldom hear real Irish songs sung as this genuine Irishman sings them.

Samuel F. Nixon, who was severely injured in the recent Pennsylvania Railroad wreck near Altoona, Pa., has been taken to Atlantic City, where he is slowly recovering.

William Harris has gone to Old Point Comfort, Va., for a short rest.

Frederick M. Dilger, said to be an actor, committed suicide at Washington, D. C., on March 14. He was almost blind and had been unable to work for several years.

Jane Stuart, leading woman with Paul Gilmore in At Yale, was recently presented with a "working card" by Local 94 of the International Alliance Theatrical Stage Employes, as a token of their esteem. The card was duly signed and sealed by the officers of the local, and bore the inscription, "Dues paid for life." Miss Stuart is probably the only woman upon whom this honor has been conferred.

Mr. and Mrs. Charles E. Hart (Ethel Tillson) sailed last week for Cuba to begin an extended concert tour, opening at the National Theatre, Havana, March 18.

OBITUARY.

Walter Pelham.

Walter Pelham, an English actor and playwright and a friend of Beerbohm Tree and Sir Henry Irving, died at the Mansion House, Harrison-on-the-Sound, on March 17. He was seventy-two years old. He had just completed a tragedy called Rosimond, which he was arranging to produce in this country.

Mr. Pelham was born in Coventry, England, and was the author of a history of Coventry. In his earlier years he revived the work of illuminating, a process which had formerly been known only to the monks, and did a great deal of work for literary men. One of his possessions which he prized highly was an autograph letter from Alfred Tennyson, thanking him for illuminating his poem, "Godiva." He also illuminated the poem, "Crossing the Bar," for Cardinal Newman, and did a large amount of work for the English nobility.

While in London he was for several years secretary of the Savage Club. During his career on the English stage he played comedy parts in Gilbert and Sullivan's Iolanthe and in a drama called The World, which was under the management of August Harris.

Coming to this country a few years ago, Mr. Pelham gave a series of readings and mimicries in theatres in Boston and Chicago. About ten years ago he retired from the stage and has since given his time to literary work and to writing the play which he had just completd.

He was a member of the Lambs Club. He leaves five children. A daughter is a member of Virginia Harned's company. The funeral will be held on March 20 at the home of Charles Friend at Garrison. Services will be conducted by Archdeacon Kirkby, rector of Christ Church, Rye.

Fritz Scheel.

Fritz Scheel, conductor of the Philadelphia Orchestra, died in a private hospital there on March 13. He was born in Lubeck, Germany, in 1852, and came to America in 1893. He was leader of the Trocadero Orchestra at the Columbian Exposition, and after successful concert tours was in 1900 appointed leader of the Philadelphia Orchestra. Before coming to America he was recognized as one of the principal conductors in Germany.

Edna Farrell.

Edna M. Farrell, of the Fantasma company, died at Chattanooga, Tenn., on March 11. In private life she was Mrs. W. Malone. Mrs. Malone was born on a train thirty-four years ago. Her mother died shortly after her birth and at an early age Edna was forced to provide for herself. Her husband is manager of Wallace's Amusement Park, Paducah, Ky. The body was shipped to Paducah for burial.

Madame Augusta Schwenke.

Madame Augusta Schwenke, a well-known theatrical costumer, died in New Haven, Conn., on March 10, aged about seventy-four. For several years she furnished the costumes for most of the big operatic productions under Mapleson. She also supplied the costumes for Rice's 1492. She was a native of Berlin, Germany. She had a host of friends in the profession. She leaves a daughter, Mrs. Charles Schamp, of New Haven.

Charles B. Kain.

Charles B. Kain, recently with the Mam'selle Sally company, died in Philadelphia on March 13. The funeral was held on March 18 at his home, 781 North Twenty-eighth Street. The burial was in Holy Cross Cemetery.

Notes.

Mrs. Eva Newman, wife of Leo Newman and sister of the Messrs. Hurtig, of Hurtig and Seamon, died on March 13 in the Victoria Apartments, Lenox Avenue and 138th Street.

William A. Mintzer (father of Mrs. Louis J. Russell, of The Middleman company; William Wolbut and Frazin Adams) died at Fortress Monroe on March 2 of ptomaine poisoning.

Charles E. Trevathon, the composer of "The New Bully," made famous by May Irwin, and of the "Frog Song," died on March 16, in West Baden, Ind.

MATTERS OF FACT.

Charles Stewart, of Stewart and Boyer, play brokers, has returned from a trip through the New England States, where he has been visiting different stock houses for whom the firm acts as special representative.

Celia Campbell has just recovered from a severe attack of the grippe and is open to consider offers for the balance of the season.

William Hayward Claire, leading man with Himmelein's Imperial Stock company, retired from that company on March 16. He will come to New York to negotiate for the Summer and next season.

Betts and Fowler, theatrical agents, 1431 Broadway, have added two more rooms to their suite of offices and are now in position to accommodate several managers at one time with private desks and rooms. This agency has enjoyed steady growth during the past year and the increase in office room became a matter of unavoidable necessity.

Fannie Hammond, leading lady with My Friend from Arkansaw, has won many kind notices this season, and will be seen in a well-known production next season.

Oscar Hammerstein's announced acquirements last week were Nordica, Calve, Schumann-Heink, Melba, Mary Garden, Zenatello, Dalmores, Bassi, Ranaud, Sammarco, Arimondi, Ancona, Perier, Didur, and Gilibert, all of them for next season, except Calve, who will appear on March 27 as Carmen. The director has an option on her services for next season also.

The plays of William Dean Howells are fully protected by copyright, and professionals and amateurs desiring to present same must arrange for same through Elisabeth Marbury, 1430 Broadway, Mr. Howells exclusive agent.

Charles Squires has received high praise for the scenery he has furnished the Brown-Baker Stock company during its several engagements in Milwaukee, New Orleans, etc. The press have singled him out for commendation in many instances. He will be at liberty after April 1, and should be addressed care Lyric Theatre, New Orleans.

Arthur Nelson has been very successful in The Governor's Pardon, an automobile racing melodrama, that is in its second season, and has caught on splendidly.

The Harmanus Bleecker Hall, Albany, N. Y., and Cohoes (N. Y.) Opera House can be had by responsible persons for a Summer season of stock. Manager H. R. Jacobs also has some good time for the balance of this season at both these theatres.

The Robinson Opera House at Cincinnati, Ohio, can be leased for 1907-1908, stock company having the preference. John D. Davis, 414 Plum Street, Cincinnati, is the agent for the estate.

Charles Ruggles, who has been doing excellent work with the Leake Stock company at El Paso, Texas, is open to consider offers for this Summer.

The Edwin H. Low Steamship Agency asks in an advertisement elsewhere: "Are you going to Europe?" The question is timely, and those readers of The Mirror who are contemplating trips abroad should communicate with the Low Agency by all means. This agency has been the favorite one for professional people for a great many years.

Van Allin, the theatrical photographer, 1343 Broadway, makes two attractive offers to professionals in an advertisement in another column of this number of The Mirror. Those looking for high-class photography at very low rates should call at this studio.

A Navajo's Love scored emphatically when originally produced at the Burbank Theatre, Los Angeles, in January last. It played to crowded houses and every performance was greeted by rousing curtain calls. The play is by Sedley Brown, is replete with comedy and a strong love interest. It is now being offered to stock managers by Mr. Brown's agents, Sanger and Jordan, 1430 Broadway.

A desirable location, an entire block in the heart of the city of Dallas, adjacent to all its car lines, is offered for theatre purposes to enterprising amusement concerns. Full particulars may be had of the owner, Henry D. Lindsley, Dallas, Tex.

The Elks will have a big 4th of July celebration at Watertown, N. Y., and Secretary F. W. Streeter wants to engage special attractions for the occasion.

The Winnett Play Bureau, with its home in the Knickerbocker Theatre Building, is prepared to supply anything in the play line. It buys, rents and sells plays, books tours, equips organizations and assists intending investors in securing what they want. T. H. Winnett is at the head of this emergency establishment.

Harry Jenkins has resigned from the Baker Theatre Stock, Rochester, N. Y., where he has been leading comedian. The press have spoken highly of his performances. He is now open for the Spring and Summer.

If your weekly expenses run from $900 to $1800, Manager P. F. Sharpe promises you a profitable date if you play Lansford, Pa., by giving you first money. He has some good time open in April and May.

Albert Lang, a stage manager, who understands a production from the MSS. to the footlights, who announced his plans in the last issue, was flooded with orders before the end of the week. $950 worth of work was the record, proof that there is a demand for men who understand their business. Mr. Lang's address is 631 Sixth Avenue.

WANTS

Rates, 10 words 25c., each additional word 2c. Advertisements of a strictly commercia nature excluded

AMATEUR Young Woman Wanted to play leading part next season. Experience not necessary, but must invest some money. Salary and share profits. Will be trained in part all Summer. Wonderful opportunity to play a good part and become prominent in profession in short time. Address Prominent, care Mirror.

AMATEURS Wanted. Ladies and Gentlemen wishing to adopt the stage as a profession. Those having talent address Bob Mack, 60 Whittier Place, Indianapolis, Ind.

A NEAT colored girl wishes position as maid; thoroughly understands manicuring and hair dressing. Adams, care Lockett, 338 West Fifty-ninth Street.

A YOUNG, ambitious actress of good appearance desires the interest of management, needing an intelligent, reliable leading woman. Address Dependable, Mirror.

A YOUNG Romantic Actor of ambition and ability (Irish or Irish-American preferred) can hear of a great opportunity to star in a new play by a well-known author. Address Newbury, Dramatic Mirror, New York.

BONNIE MAUD, child entertainer; songs, monologies and imitations. 64 West Thirty-sixth Street.

CLEVER Actress, desirous of securing strong comedy drama in which to star. Address Star X, care Mirror.

CONTRALTO—Young lady of means can have leading role in high class musical novelty. Address R. K. C., Mirror.

DATES wanted, fine semi-professional cast, great play and paper, specialties. Rent, share, guarantee or benefits. Director, care Mirror.

FOR SALE—New, copyrighted, witty, up-to-date song, Press the Button. Address A4, Mirror.

FOR SALE—Melodrama; never seen in repertoire. Small cast; easy production; sensational scenes; great comedy. Will sell dirt cheap. Address "Immediately." Mirror.

FOR SALE—Several strong comedy and melodramatic vaudeville sketches. Written by well-known author. Reasonable terms. Lawrence, care Mirror office.

LEADING man wanted, immediately, for strong lead in society play; good booking; money advanced. A. W. H., care Mirror.

MANAGER can learn of an exceptionally strong comedy drama, with power, pathos and drawing characteristics, suitable for starring clever ingenue, by addressing Gurnet, care of The Mirror.

NEW Romantic Drama for Male Star; small cast; simple sets. 158 Noble Street, Brooklyn, N. Y.

PANTOMIMIC Musical Comedy; every phase of action and scenic effects original; can suggest perfect cast. G. T., Mirror.

PROMINENT Dramatist desires to associate with manager of high-class stock company for production of original plays and leasing them on royalty. "Productions," Mirror office.

SYDNEY DIAMOND "missing." No word since September, 1906. Disappeared from Roselle Knott Co., October 3, 1906. Is 33d. Diamond, manager Mahara Sisters, out West, same man? Important message waiting. Address information to "Holland Estate," 1401 Genesee Street, Buffalo, N. Y.

SKETCH for two character comedians; full stage; original idea; up-to-date material. Trent, Mirror.

SOUBRETTE, rough. Have just the vaudeville sketch for you; great finish. No money required. Address Hit, care Mirror.

WANTED—Amateurs, at all times, with talent, that are desirous of going on the stage. Address Peter J. Ridge, Manager Western Dramatic Agency, 127 La Salle Street, Chicago, Ill.

WANTED—Good bass viol player for institution orchestra; willing to accept position as attendant; extra pay for musical services. Apply in person between 8 and 5 o'clock at the Long Island State Hospital, Clarkson Street and Albany Avenue, Brooklyn, N. Y.

WANTED—Good first cornet player, competent to direct small orchestra; willing to take position as attendant in an institution; extra pay for musical services. Apply in person between 8 and 5 o'clock at the Long Island State Hospital, Clarkson Street and Albany Avenue, Brooklyn, N. Y.

WILL pay cash for second-hand scenery. Address Cash, Mirror.

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April 8, 22, 23, May 3, 4, 8, 9, 10, 11, 13, 14, 15, 16, 17, 20, 21, 23, 24 and 25.
Cohoes Opera House
April 1, 2, 3, 4, 5, 9, 12, entire week of 22, 30, May 1, 3, 4, entire week of 6th and all after.
Also either of above Theatres can be rented for Summer Stock. Address KLAW & ERLANGER, STAIR & HAVLIN, JULIUS CAHN.
Also Booking for Next Season.
Apply direct to H. R. JACOBS, Manager, Albany, N. Y.

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A BIG SCENIC PRODUCTION.

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Production
Want to negotiate with company playing Pittsburg during May, you to play special matinee. I furnish Galatea, you balance, or will pay company booked near, jump in play matinee. If can't secure company put on show myself. Kirk Brown, James McMillen write.
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For Season 1907-08. Stock Preferred.
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Repertoire People. Am organizing Repertoire Company for summer and fall. If you can sing or dance, write stating age, experience and lowest terms expected. Photo returned. M. HAMILTON, Port Arthur, Texas.

FOR COLLECTOR AND BIBLIOPHILE.

Interesting Items in the Sale of the Collection of A. M. Palmer.

PART II.

The sale of the second portion of the late A. M. Palmer's collection, took place at the rooms of the Merwin-Clayton Sales Company, 30-34 East Twentieth Street, New York city. There was a numerous attendance, and the bidding for the various items offered was spirited and brisk. The collection, in this portion of the sale, consisted entirely of autograph letters, autobiographies of actors and actresses, in most cases in their own handwriting, and numerous portraits, photographs, signed and unsigned. It may be said here that the collection as regards condition and state was, with very few exceptions, perfect. The following are the number of the lots with the purchasers names. In all cases the price quoted is per piece, unless otherwise noted. Only the principal items are given:

7. Thomas Bailey Aldrich. A. L. S., May 22, 1868. Bought by Mr. Fyser, $2.60.
8. —— A. L. S., Feb. 21, 1893. Relative to his play, Mercedes. Bought by Mr. Fyser, $2.25.
9. Viola Allen. A. L. S., April 3, 1891; Arthur W. Byron, March 7, 1894. Bought by George D. Smith, $0.40.
11. Mary Anderson. A. L. S., Saturday, n. d., with addressed envelope. "Accept my thanks for such honest encouragement from so severe a critic as yourself makes one's hard work so much easier." Bought by Shakespeare, $4.
12. —— (Mrs. Navarro.) A. L. S., March 20. "I have great pleasure in sending you a check for $100 for the Actors' Fund fair—in its worthiness it deserves all success." Bought by Mr. Little, $1.50.
13. William Archer. Famous critic. Al. L. S., May 8, 1887. With addressed envelope. Bought by Mr. Forest, $0.90.
18. Louis Aldrich. Signed and lithographed portrait. Bought by Shakespeare, $2.50.
24. Kitty Blanchard. The original Henriette in The Two Orphans. Bought by Shakespeare, $5.
27. Mrs. Agnes Booth. Portrait and clippings. Bought by same buyer, $8.50.
28. Dion Boucicault. Printed biography. A. L. S., "How I Wrote London Assurance." Five portraits. Bought by Shakespeare, $7.50.
36. Eleanor Carey. Signed, and photo autographed. Bought by same buyer, $2.25.
37. Georgie Cayvan. Signed, and portrait. Bought by Mr. Little, $2.
42. George Clarke. Portrait. Bought by Mr. Davenport, $1.05.
43. Kate Clayton. Signed, portrait and clippings. Bought by Shakespeare, $4.
44. Estelle Clayton. Signed, and clippings. Bought by E. D. North, $1.05.
46. Mrs. E. L. Davenport. A. L. S., and portrait. Bought by Shakespeare, $7. A most interesting biography of this famous actress, and price paid extremely low.
50. Linda Dietz. Signed, and portrait. Bought by Mr. Davenport, $1.60.
53. Mrs. John Drew. A. L. S., and portrait. Bought by Shakespeare, $7.
56. Harry Edwards. Signed, and two portraits. Bought by same buyer, $2.25.
58. Rose Eytinge. Signed, and portrait. Bought by same buyer, $1.25.
59. Mrs. George P. Farren. Signed, portrait and A. L. S. Photo and printed recollections. Bought by same buyer, $4.
62. William J. Florence. Signed, and portrait. Bought by same buyer, $4.
67. Mrs. G. H. Gilbert. Portrait. Bought by Shakespeare, $2.50.
68. William Gillette. Signed, autographed portrait. Bought by Shakespeare, $2.20.
73. Agnes Hallock. Photo autographed. Bought by Hon. T. F. Grady, $2.25.
74. Daniel H. Harkins. Signed, and portrait. Bought by Shakespeare, $1.60.
77. William Herbert. Signed, and photo autographed. Bought by Mr. Davenport, $1.
78. E. M. Holland. Signed, and portrait. Bought by Shakespeare, $7.50.
82. Emma Howson. Signed. Colored lithographed portrait in character, and photo. Bought by same buyer, $2.
83. Frank A. Howson. Two photos and autograph. Bought by same buyer, $1.50.
86. Gus Kerker. Leader. Signed, and impl. photo. Bought by same buyer, $1.
87. Edward Lamb. Signed, and two portraits. Bought by Mr. Davenport, $1.
94. F. F. Mackay. Signed. A. L. S., and portrait. Bought by Shakespeare, $2.10.
97. Owen Marlowe. Portrait. Bought by Shakespeare, $1.
98. John Mathews. Signed, and photo autographed. Bought by same buyer, $1.80.
99. Kate Mayhew. Signed, impl. and cabinet photos, with clippings. Bought by Mr. Davenport, $1.
100. Robert F. McClannin. Signed. Bought by Shakespeare, $1.10.
104. Fanny Morant. Signed, and portrait. Bought by Mr. Davenport, $2.25.
105. Frank Mordaunt. Signed, and photo. Bought by same buyer, $2.25.
109. William F. Owen. Signed, and portrait autographed. Bought by same buyer, $1.25.
110. George Parbes. Signed. A. L. S. and portrait. Bought by same buyer, $2.
111. John Parselle. Signed, and portrait. Bought by Shakespeare, $1.75.
113. Mark Pendleton. Signed. Bought by Mr. Davenport, $1.50.
114. Mrs. E. J. Phillips. Signed. The leading "old woman" for several years at the Square, and great popular favorite. Bought by Shakespeare, $7.
115. Eben Plympton. Photo. Bought by same buyer, $1.10.
122. Frederic W. Robinson. Signed, and portrait. Bought by same buyer, $5.
125. Stuart Robson. Signed, A. L. S. and portrait. Bought by same buyer, $1.50.
127. George Fawcett Rowe. Signed, and litho. portrait. Bought by same buyer, $1.20.
129. Alexander Salvini. Signed and autographed portrait. Bought by Shakespeare, $2.50.
131. William Seymour. Signed, and portrait. Bought by same buyer, $1.
132. Mrs. Mary Sedley Smith. Signed, and photo with autograph. Bought by same buyer, $1.70.
133. Charles A. Stevenson. Signed. Bought by same buyer, $1.10.
134. J. H. Stoddard. Signed, and portrait. "Opinion of the Character Actor J. H. Stoddard," in MSS. by A. M. Palmer, and portrait. Bought by same buyer, $10.50.
137. Charles E. Sturgess. Signed. Bought by Mr. Davenport, $1.35.
138. Charlotte Thompson. Signed, A. L. S., and portrait. Bought by Shakespeare, $2.50.
139. Lysander Thompson. Signed. Bought by same buyer, $1.60.
141. James W. Thorpe. Signed, obituary, and portrait. Bought by Mr. Davenport, $2.10.
143. Charles Walcot. Signed, and portrait. Bought by Shakespeare, $2.25.
149. Jennie Winston. Signed. Bought by E. D. North, $2.25.
150. Joseph P. Winter. Signed, photo and A. L. S. Bought on order, $1.10.
151. Rose Wood. Signed. Bought by Shakespeare, $1.10.
152. Mrs. Annie Yeamans. A. L. S. and portrait, signed. Bought by same buyer, $2.10.
153. Autograph Album. Containing about thirty-three signatures, among which are A. Lincoln, F. A. Conkling, Galusha A. Grow, H. J. Raymond, S. L. Woodford, William L. Dayton, Hiram Barney, Mortimer Thomson ("Philander B. Doesticks," etc.), and N. S. of George W. Curtis, John J. Cisco, W. M. Griswold, General Meagher, Chauncey M. Depew, William A. Butler, Thurlow Weed, and John Hay. Bought by Mr. Little, $7.50.
157. Lawrence Barrett. A. L. S. Bought by Shakespeare, $3.40.
158. —— Tragedian. A. L. S., Oct. 6, 1869. Bought by same buyer, $2.
159. —— A. L. S., Monte Carlo, March 30, 1890. Bought by same buyer, $6.10.
160a. Wilson Barrett. Famous actor. A. L. S., October, 18, 1882. Bought by Mr. Street, $1.50.
160. Thomas Barry. A Defense of the Stage. Manuscript entirely in the handwriting of the famous actor-manager, being a reply to a discourse delivered by a learned divine at the Tremont Theatre in 1843. Bought by Shakespeare, $8.
161. Maurice Barrymore. Actor and dramatist. A. L. S., May 31, 1882. Bought by Mr. Street, $1.
164. Blanche Bates. A. L. S., with stamped monogram; Olga Brandon, November 28, 1890. Bought by Shakespeare, $0.70.
167. George H. Boker. Poet. Autograph sonnet of fourteen lines, signed, Aug. 24, 1859.

"The leaden eyelids of wan twilight close
Upon the sun; and now the misty dew
Trails its wet skirts across the glades, and through
The tangled grasses of low meadows goes,
Dropping a pearl in every open rose,
In every lily's cup . . ."

Bought on order, $1.75.
171. Agnes Booth. A. L. S., May 26, 1886. Bought by Shakespeare, $4.25.
172. Edwin Booth. A. L. S., St. James Hotel, Piccadilly (London), November 13 ("my 47th birthday"), to H. M. Hooper. Bought by same buyer, $20.
173. —— A. L. S., May 2, 1890. Bought by same buyer, $9.
174. —— A. L. S., 1862, to A. M. Palmer. With portrait. Inlaid to folio. Bought by same buyer, $4.
176. —— Menu of breakfast given by him June 15, 1882, at Delmonico's. Endorsed in pencil on back by Mr. Booth. Mounted on silk. Bought by same buyer, $2.
178. Booth (Junius Brutus, the elder Booth). A. L. S., January 26, 1831. Bought by same buyer, $0.55.
180. Dion Boucicault. MSS. on the theatres of England and America and actors of same. Bought by same buyer, $2.50.
181. —— A. L. S., Paris, June 10, n. d. Bought by Mr. Fyser, $2.
182. Dion Boucicault. A. L. S., January 12, 18—. Bought by E. T. Wendell, $1.05.
184. Mrs. D. P. Bowers. Famous actress. A. L. S., April 3, 1891. "I have been distinctly successful as Portia, so you see I am still sufficiently juvenile." Bought by Shakespeare, $2.25.
189. John Brougham. A. L. S. Fine litho portrait inlaid to folio. Bought on order, $1.10.
192. Robert Buchanan. Poet and dramatist. A. L. S., April 4, n. d. Refers to his play Partners. Bought by E. D. North, $2.50.
194. John B. Buckstone. Comedian and dramatist. A. L. S. Refers to George Vandenhoff. "Don't let him think of Hamlet. It's a ventilator at the Haymarket." Bought by George D. Smith, $2.75.
195. F. C. Burnand. Dramatist. A. L. S., February 6, 1873. "To Lester Wallack, regarding play." Bought on order, $1.10.
196. Frances Hodgson Burnett. Authoress. A. L. S., March 23, n. d. Referring to the play A Lady of Quality. Bought by Shakespeare, $2.50.
197. —— A. L. S., Friday, 63 Portland Place, n. d. Relative to an appointment. Bought on order, $1.60.
199. Kate Byron. Actress. A. L. S., December 16, 1892. "Years ago—before Ada (Rehan) went to Daly's—I brought her to you and asked you for a New York opening for her. I said she had ability . . ." Bought by E. D. North, $4.50.
205. Mrs. Leslie Carter. A. L. S., January 4, 1895. Bought by Shakespeare, $1.10.
206. —— A. L. S., January 9, 1895. Bought on order, $1.35.
207. Ada Cavendish. English actress. A. L. S., September 11, 1878. With embossed monogram. Bought by Mr. Street, $1.75.
218. Samuel L. Clemens ("Mark Twain"). A. L. S., Monday, P.M., n. d. ". . . I'm as sorry as you are that you were not on the Tribune, because toward the last I began to get my hand in, and if you had been there, I would have won all of your money and part of your clothes . . ." Bought by Mr. Grant, $5.
219. —— A. L. S. Bought on order, $2.75.
220. Frances F. Cleveland. Wife of President Cleveland. A. L. S., March 10, 1894. Bought on order, $2.75.
221. —— A. L. S., Executive Mansion, 28 February, 1894. Bought on order, $2.25.
222. Grover Cleveland. President of the United States. A. L. S., March 9, 1889. To A. M. Palmer, making appointment with him. Bought by E. D. North, $3.75.
223. —— A. L. S., May 15, 1889. Extending sympathy to Actors' Fund. Bought by same buyer, $3.75.
229. Wilkie Collins. Author. A. L. S., January 21, 1871. Bought by Shakespeare, $5.50.
230. —— A. L. S., February 3, 1872. Relative to his play, The Woman in White. Bought by Mr. Grant, $9.
231. William Congreve. Dramatic poet. A. L. S. (initials only), Dec., 1710.

"Dear Kelly—Tu, ne cede malis, sed contra, audentior ito. I told Ld. Castlecomer, Mr. Addison and Mr. Dossing, with whom I drank your health last night, that I would begin my letter to you . . . with a Latin sentence."

Bought by George D. Smith, $23.
232. Contract of Lotta. Engagement contract at Wallack's Theatre, season of 1907. Signed by W. Stuart and Lotta Crabtree. Bought by Mr. Wendell, $2.50.
235. J. Fenimore Cooper. Distinguished author. Original manuscript entirely in Cooper's handwriting, being portion of one of his sea stories, closely written on forty lines, mounted on folio sheet. Bought by Mr. Watson, $12.
236. Thomas Abthorpe Cooper. Actor and manager. A. L. S. (to his son), June 29, 1837. Bought by Shakespeare, $3.70.
238. Marie Corelli. Authoress. A. L. S., Woodhull Spa., Lincs., Oct. 5, 1897. Bought by Mr. Grant, $4.25.
241. Henrietta Crosman. A. L. S., April 25, 1893; John Jack, November 25, 1900; Irma M. Diligenti (Italian actress), Jan. 25, 1892. Bought by E. J. Wendell, $1.50.
242. Charlotte Cushman. A. L. S., Sunday, n. d. (May, 1874?). Refers to her readings. Bought by C. D. Smith, $1.75.
243. Augustin Daly. A. L. S., April 3, 1897. Bought by Grant, $1.50.
254. Charles Dickens. A. L. S., laid down to folio, Gads Hill, March 24, 1860. Relative to his public readings. Bought by Nassau, $16.
255. —— The first line of an hotel register with printed headings, upon which Mr. Dickens has written: "Mr. & Mrs. Charles Dickens (& svt.). London, England." Jan. 22, 1842. Bought by Mr. Little, $2.25.
257. Anna E. Dickinson. Lecturer and actress. A. L. S. With embossed monogram. Bought by Grant, $2.75.
261. Selina Dolaro. Vocalist and actress. A. L. S., Sayville, L. I., Aug. 8, n. d. Bought by Street, $1.
262. Selina Dolaro. A. L. S., Plainfield, Sept. 20, n. d. "I can never bother you again in this world. But if we meet aloft, I shall expect the position of Leading Lady. . . ." Bought by Shakespeare, $1.60.
263. Ignatius Donnelly. Author. A. L. S., Aug. 26, 1889. Refers to his book against Shakespeare, laid down. Bought by G. D. Smith, $2.75.
267. John Drew. A. L. S., March 14, 1901. Bought by Street, $1.
274. George Du Maurier. A. L. S., April 28, 1895. With addressed envelope. ". . . I beg to say that Mr. Terriss is not going to bring out Trilby." Bought by Mr. Drake, $2.10.
275. —— A. L. S., Feb. 27, 1896. "I wished to tell you what pleasure I have had out of the dramatization of Trilby, putting aside certain tangible results which are by no means to be displaced. . . . Anyhow, it has been one of the great successes of our time, and promises still for the future all over the world." Bought by Shakespeare.
276. Gabrielle Du Sauld. Favorite actress. A. L. S., May 13, 1899; H. Grattan Donnelly, Feb. 8, 1896; R. M. Hooley, May 3, 1882. Bought by Street, $0.50.
281. Maxine Elliott. A. L. S., Augustin Daly, Nov. 12, 1890. Bought by Hon. T. F. Grady.
282. —— Star actress. A. L. S., Feb. 4, 1898. Bought by Hon. T. F. Grady, $4.75.
285. Ralph Waldo Emerson. A. L. S., Concord, Sept. 15, 1856. "Mr. Ward was my guest at our last sitting. He wishes to come again, and so you shall. If he asks it, explain to him the profound financial mysteries of the club," etc. Bought by Mr. Foote, $7.50.
289. Agnes Ethel. Favorite actress. A. L. S., Feb. 29, 1892. Bought by Mr. Heise, $1.50.
290. —— A. L. S., Dec. 6, 1893. Bought by E. D. North, $0.50.
296. Famous actresses. A. L. S. Viola Allen, May 31, 1891; Julia Arthur, Jan. 19, 1894; Margaret Anglin, Feb. 10, 1899. Bought by E. D. North, $1.70.
305. Charles Fechter. A. L. S., Jan. 12, 1874, with embossed monogram. "I must do something. 'Tis in great demand! . . . I want a 'stunner' of an attorney, and a 'brick' of a counsellor. . . ." Bought by Shakespeare, $4.75.
309. R. M. Field. Manager Boston Museum. A. L. S., A. Oakey Hall, J. H. McVicker, Henry C. Jarrett. Bought by Shakespeare, $0.40.
311. Minnie Maddern Fiske. A. L. S. Relative to rehearsal of play. Bought by same buyer, $1.40.
312. Clyde Fitch. Dramatist. A. L. S., n. d. Bought by E. D. North, $2.50.
313. William J. Florence. A. L. S., Jan. 1, 1887. Bought by Shakespeare, $2.50.
314. —— A. L. S., Feb. 28, 1888. Bought by Mr. Reynolds, $2.
316. —— A. L. S., Oct. 14, 1891. Bought by Mr. Drake, $1.10.
317. Mrs. William J. Florence. Favorite actress. A. L. S. Bought by Shakespeare, $0.55.
318. Edwin Forrest. A. N. S., March 17, 1861. To John W. Forney. Bought by W. R. Benjamin, $4.50.
321. Loie Fuller. Famous dancer. A. L. S., Nov. 19, n. d. Bought by Shakespeare, $1.60.
322. Effie Germon. Favorite comedienne. A. L. S., Nov. 1, 1898. Bought by Mr. Forrest, $1.50.
324. Mrs. G. H. Gilbert. A. L. S., March 14, 1887. "I have always had a very great dislike of writing or talking about myself." Bought by Mr. Forest, $3.
326. William S. Gilbert. A. L. S., May 5, 1886. To A. M. Palmer. "I sincerely wish that American Managers generally took your view of a dramatic author's moral rights." Bought by Shakespeare, $1.70.
327. William S. Gilbert. Dramatist. A. L. S., South Camp, Aldershot, Aug. 13, n. d. To E. A. Sothern relative to a play. Bought by Shakespeare, $2.
332. Charles Gounod. A. D. S. Programme of Redemption to be given at Albert Hall, London. Bought by Mr. Bottomley, $1.60.
335. Joe Grimaldi. Famous clown. A. L. S., Saturday, Dec. 10, n. d. Bought by Shakespeare, $15.
338. James H. Hackett. A. L. S., Jan. 6, 65. To his wife, signed "James." "John W. Forney . . . Forrest's old friend . . . spoke of Forrest and of his 'strange whims and caprice in originating and in neutralizing his own animosities,' and inquired whether I felt any hostility to him. I assured him I did not." Bought by same buyer, $5.
339. —— A. L. S., April 14, 1865. To Mr. Bennett, signed "J. H. H." "When in May, 1849, at the Astor Place Opera House, Forrest's friends had intimidated Macready . . . the Commodore called there and inquired, 'Hackett, how can I help you?' I replied, 'Send some of your sturdy navvy employes into the house to keep order.' The Commodore bought fifty tickets. The disease, however, proved too much for us, though two were killed and many caught, and I lost over $1,000." Bought by same buyer, $4.50.
342. Fitz-Greene Halleck. Poet. Manuscript, laid down. Extract from lines on the death of a young officer in the United States Navy, fallen in battle for his country. 12 lines, May 30, 1836. Bought by W. R. Benjamin, $2.25.
346. Benjamin Harrison. President of the United States. A. L. S., Executive Mansion, March 8, 1890. Relative to Actors' Fund. "You must allow me to take my tickets upon the same terms offered to the public." Bought by Dodd, Mead & Co., $19.
351. Joseph Haworth. Favorite actor. A. L. S., Nov. 29, 1892; and ptd. pamphlet. "A conversation with Joseph Haworth, embodying Personal Reminiscences of Great Actors in the Classic Drama." (2). Bought by Shakespeare, $1.75.
352. Nathaniel Hawthorne. A. L. S., Concord, Mass., Jan. 2, 1864. Comments upon the American Literary Gazette, etc. Bought by Mr. E. D. North, $21.
360. Oliver Wendell Holmes. A. L. S., Boston, December 21, 1877. Gives a sketch of his life; a list of his published works; a brief account of his father and mother; mentions his wife; his residence on Beacon Street; his mode of life; his sons and daughter, etc. "If it were not for the proverbial discretion of your sex I would never trust such a garrulous piece of personality as this out of my portfolio, but you and your friend are entirely to be trusted I feel sure, and will put a pane of ground glass over the crude portrait I have drawn. . . . If I loved to contemplate my own photograph I would send you one—but, after all, it would be a lantern with the lamp blown out—so you had better idealize me." Bought by George D. Smith, $75.
361. —— Autograph poem:

"Though from the Hero's bleeding breast
Her pulses Freedom drew,
Though the white lilies in her Crest
Sprang from that scarlet dew,—
While Valor's haughty champions wait
Till all their scars are shown,
Love walks unchallenged through the gate
To sit beside the Throne!

"OLIVER WENDELL HOLMES."

Boston, Feb. 29, 1860.
Bought by Mr. Fyser, $19.
365. W. D. Howells. Author. A. L. S., Boston, June 14, 1890. Bought by Mr. Geary, $0.70.
366. —— A. L. S., Oct. 12, 1886. Bought by Shakespeare, $2.
367. —— A. L. S., Oct. 19, 1886. Bought by Mr. Foote, $2.
371. Robert G. Ingersoll. A. L. S., Nov. 20, 1889. Henry Bergh, Oct. 7, 1886. Bought by Mr. Grant, $2.25.
372. Sir Henry Irving. A. L. S., Jan. 31, 1883. Bought by Mr. Bottomley, $2.25.
374. —— A. L. S., Oct. 27, 1890. Bought by Shakespeare, $1.
375. —— A. L. S., April 19, 1892. Bought by G. D. Smith, $1.90.
376. —— A. L. S., Oct. 17, 1883. "I am, as you know, most anxious to do all in my power to help in doing honour to the memory of Edwin Booth." Bought by Shakespeare, $7.75.
377. Washington Irving. Author. A. L. S., Sunnyside, Oct. 30, 1849. ". . . not able to come down to town . . . my shoulder being still so swollen and strained by the overturn from my waggon that I cannot wear a coat." Bought by Mr. Watson, $14.
379. Madame Fanny Janauschek. A. L. S., Jan. 25, 1894. Bought by Shakespeare, $2.10.
380. —— A. L. S., Nov. 8, 1892. Bought by W. R. Benjamin, $1.
381. —— A. L. S., Sept. 6, 1895. Bought by Mr. Forest, $1.50.
382. Madam Janish. Famous actress. A. L. S. "I have 'conquered the South,' . . . my houses are sold in advance, . . . and I breathe for the first time in America, free and happy." Bought by Shakespeare, $3.40.
383. Joseph Jefferson. A. L. S. Bought by F. R. L. Watson, $4.
384. —— A. L. S., Baltimore, Md. Bought by same buyer, $4.
385. —— A. L. S., Dec. 31, 1894. With addressed envelope. "I have been at the low-water mark many times in my long life and know how lonely it is for a man of action with important duties to perform to be prevented from attending to them by serious illness." Bought by Mr. Grant, $8.
386. —— A. L. S. "The cast of The Rivals should be as near completion as possible. . . ." Bought by Shakespeare, $5.75.
390. Sara Jewett. Famous actress. A. L. S., Jan. 21, 1882. "I still have the satisfaction of being remembered and have received the greatest courtesy and kindness whenever I have expressed a desire to go to any theatre." Bought by Shakespeare, $1.50.
393. Charles Kean. A. L. S., Salt Hill, near Slough-Bucks, n. d. Bought by Mr. Bottomley, $8.
394. Laura Keene. Famous actress. A. L. S., Sept. 14, 1860. With addressed envelope. Bought by Mr. Bottomley, $1.75.
396. Gertrude Kellogg. A. L. S., April 12, 1896; Nellie Lingard, Geraldine McCann, actress and danseuse. Bought by Mr. Street, $1.
401. Madge Kendall. Famous actress. A. L. S., Thursday, n. d. Bought by Shakespeare, $2.50.
407. Lillie Langtry. A. L. S., 361 West Twenty-third Street, Friday, n. d. Refers to new play. "I am fairly worn out and dreadfully anxious." Bought by Shakespeare, $2.30.
408. —— A. L. S. "I am so glad for your sake and Grundy's that the New Woman is so successful." Bought by same buyer, $2.20.
409. —— A. L. S., Springfield, April 16, n. d. Refers to plays. Bought by same buyer, $2.70.
414. Charles G. Leland. Author and poet. A. L. S. Bought by Grant, $2.50.
418. Abraham Lincoln. President. Card addressed to General McClellan, all in his writing. "General McClellan, please see Hon. Mr. Washburne, M. C., who has been on the Investigating Committee at St. Louis for sixteen days recently, and can really give more accurate and fuller information on material matters there, than any one I have seen. A. Lincoln." Bought by Champlain, $30.
419. Jenny Lind (Madame Goldschmidt). Vocalist. A. L. S. Autograph, "In remembrance of Jenny Lind, Philadelphia, May, 1851," on 4to sheet; also engraved visiting card of Madame Lind Goldschmidt, with inscription in her writing, "at home on Saturdays from 3 to 6." Bought by Shakespeare, $1.75.
426. Henry W. Longfellow. A. L. S., Cambridge, March 13, 1878. To Miss Sara Jewett: "I like the songs very much; songs, I call them, for they suggest music, and sing themselves to some melody that is to be. . . . The photographs, too, are charming. I give the preference to the one in the striped dress, looking straight out at you, with frank, open eyes. The photo of Miss Jewett, referred to, engraved portraits of Longfellow (2), two wood cut portraits and colored view of his residence. Five pieces. All inlaid to folio. Bought by Shakespeare, $25.
427. —— Autograph poem, 1 p., oblong 8vo.

"The night shall be filled with music,
And the cares that infest the day
Shall fold their tents like the Arabs,
And as silently steal away.

April, 1852. "HENRY W. LONGFELLOW."

Bought by Mr. Fyser, $15.25.
428. "Lotta," nom de Theatre (Charlotte Crabtree). A. L. S., June 2, 1889. Bought by Mr. Bottomley, $2.50.
434. William Charles Macready. A. L. S., Baltimore, Dec. 12, 1848. Refers to attacks upon him by press, etc. "Last night a very crowded house witnessed the entire performance with no other expressions than those of satisfaction. . . ." Bought by Shakespeare, $7.
440. Richard Mansfield. A. L. S., June 16, 1897. Bought by Mr. Bottomley, $1.40.
441. —— A. L. S., Sunday midnight, n. d. Bought by Mr. Little, $1.40.
451. John McCullough. L. S., Nov. 19, 1880. Bought by Mr. Bottomley, $3.25. Had ink stains, but these did not interfere with the text. This was a good letter.
454. Nellie Melba. Operatic vocalist. A. N. S., Nov. 14, 1895. Bought by Mr. Forest, $1.70.
455. Giacomo Meyerbeer. A. L. S., Oct. 5, 1863. Invitation to meet M. Berlioz at dinner. Bought by Shakespeare, $2.10.
459. James Monroe. President of United States. A. L. S., Washington, May 30, 1811. Incloses passports and letter of introduction for two young men going abroad, and asks: "Do you wish me to give them a letter to Lord Holland? Have they that kind of an education that will afford in them a good specimen of the talents of our country? You know with what severity our countrymen are criticised in England. . . . I will extend the introduction to the political line if you desire it." Bought by Dodd, Mead and Co., $4.50.
460. Lola Montez. Actress and danseuse. A. N. S., April 10, 1852. Bought by
461. Fanny Morant (Mrs. Smith). A. L. S., London, May 5, n. d. Bought by Mr. Forest, $3.50.
464. Clara Morris. A. L. S. To Lester Wallack, September or October, 1877. Bought by Shakespeare, $2.10.
465. —— A. L. S., with monogram, Nov. 14, 1873; E. Majeroni, Italian actor, Aug. 12, 1885. Bought by Mr. Heise, $1.25.
467. Lillian Adelaide Neilson. A. L. S., Clark's Hotel, Albermarle Street, Thursday. Very scarce. Bought by Shakespeare, $4.25.
478. John E. Owens. Famous comedian. A. L. S., Dec. 26, 1862. Bought by Mr. Bottomley, $3.25.
483. Mrs. E. J. Phillips. A. L. S. Bought by Shakespeare, $0.85.
484. Arthur W. Pinero. A. L. S., Nov. 23, 1883. Bought by same buyer, $1.20.
488. Edgar Allan Poe. Aut. MSS. "Literary Criticism by Edgar A. Poe of poems by Frances Sargent Osgood." The MSS. is entirely in the handwriting of Poe, and, although not complete, was one of the best specimens that has ever been offered for sale. Bought by E. D. North, $67.50.
493. William H. Prescott. Author. A. N. S., Boston, April 2, 1852. Bought by W. R. Benjamin, $1.25.
497. John Randolph. Of Roanoke. A. L. S., April 15, 1812. To Benjamin W. Leigh. A very interesting letter upon current affairs and concluding as follows: "My dear Leigh, I am dying by inches. Except to take a short ride at a snail's pace I have not been out of my apartment for three days.
God bless you, my friend!
Yours to the end (which I trust is not far off),
John Randolph of Roanoke."

Bought by Tappan $5.25.
498. Kate Rankin (Mrs. McKee Rankin). A. L. S., April 15, 1890. Relative to a new play. Gertrude Forbes Robertson, September 13, '93; Edward Rose, 30 October, '89. Bought by Hon. T. F. Grady, $2.10.
501. John T. Raymond ("Col. Sellers"). A. L. S., May 22, 1888. Bought by Shakespeare, $2.10.
503. Marie Gordon Raymond (Mrs. John T.). A. L. S., August 26, n. d.; In Memoriam of Marie G. Raymond, died July 28, 1891. Folding card. Bought by Mr. Heise, $0.50.
506. Ada Rehan. A. L. S., November 17, '90. Bought by Mr. Forest, $3.80.
510. Stuart Robson. A. L. S., March 22 '76. C. A. McManus, May 19, 1882. Matilda Heron, April 18, '76. Inlaid to folio. Bought by Shakespeare, $1.25.
512. Marie Rose. Operatic artiste. A. L. S., 13 September, '91, with addressed envelope. (In French language.) Bought by Shakespeare, $1.10.
516. Sol Smith Russell. A. L. S., March 29, '92; Stuart Robson, June 12, 1876. Bought by Mr. Bottomley, $0.70.
518. Alexander Salvini. A. L. S., January 28, '93. Another. Bought by same buyer, $1.
519. Tommaso Salvini. A. L. S., Florence, 22 January, '76; with addressed envelope. In French language. Bought by Shakespeare, $2.75.
520. —— A. L. S., 6 January, 1876, signed Thomas Salvini; with addressed envelope. Bought by same buyer, $3.10.

ALFRED BUCKS.

SALTER'S NEW ENTERPRISE.

Edward R. Salter has a new idea for theatrical investment which he will launch this week. Mr. Salter has opened a suite of offices in the Knickerbocker Theatre Building and his new enterprise is to furnish plays, printing and scenery to managers, actors or authors on the weekly payment of a small royalty. Mr. Salter's argument is that many good attractions become failures before they are fairly launched on account of lack of funds, while the new scheme will permit of the author, actor or manager of limited capital to produce their play, secure a line of first-class printing and mount it with all essential scenery at a very nominal cost.

AMATEUR NOTES.

The senior class of High School in Milford, N. H., on March 13 gave The Elopement of Ellen. The cast was as follows: Richard Ford, Carl Heald; Molly, Rita Hutchinson; Robert Sheppard, Carl Peck; Max Ten Eyck, Emory Heald; Dorthy March, Marion Stickney; June Haverhill, Ruth McIntire; John Hume, Walter Anderson.

The William H. Davis Club, of Newton, Mass., on March 12, gave Cupid, M. D., at the Hunnewell Club House. The cast was as follows: Theophilus Rockwell, Herbert C. Fraser; Reginald, Carlton L. Ellison; Jack Merritt, John B. Hartley; Christopher Cupid, M. D., Willard G. Harding; Tommy Butters, Eugene F. O'Connor; Bill, Frank H. McCammon; Cyrus Sharpe, Frank L. G. Hadden; Silas Keene, Theodore R. Rockwood; Mrs. Rockwell, Albert F. Whittemore; Hildegard, C. Asaph Haskell; Genevieve, Charles F. Hawes, Jr.; Pearl Randall, Leslie H. Naylor.

The Park Dramatic Society, of Brooklyn, on March 12 produced Charms at the Labor Lyceum. The cast was as follows: Sir Stephen Glenndenning, E. S. Murtogh; Henry Rhyle, Jack Allan; Mr. Rose, Harry McNulty; the Rev. Mr. Bertram, James Powers; Rooker, Val. Berenbetz; Arthur Medwyn, Frank Lawrence; Philip Trere, George Becker; Count Rochugne, Frank Martell; Lady Glenndenning, B. Florence Willmartt; Baroness Wursheim, Bessie Shepardson; Mrs. Pudsey Todd, Evelyn Francis; Amy Bertram, Bertha Hardich; Laura Glenndenning, Sadie McGowan; Marchesa de Toriano, Belle Marquart.

The Amaranth Dramatic Society, of Brooklyn, on May 22 will give Henry Arthur Jones' play, Joseph Entangled, in the Majestic Theatre.

The women students of Adelphi College, Brooklyn, on March 15 gave A Midsummer Night's Dream. The cast was as follows: Olga La Frentz, Theseus; Florence Goddard, Hippolyta; Caroline Heyer, Egeus; Jessie Wilcox, Hermia; Bessie Guion, Lysander; Lelia Blair, Demetrius; Virginia Griswold, Helena; Ethel Bishop, Philostrate; Lillian Whitlock, Bottom; Lucille Owen, Snug; Grace Delano, Quince; Florence Boole, Flute; Grace Broadhurst, Snout; Mary Finney, Starveling; Madeline Frost, Puck; Marion Weeks, Oberon; Gertrude Dahlmann, Titania; Helen Erhardt, First Fairy; Hazel Pitafield, Moth; Selma Isenberger, Mustard Seed; Gertrude Sayler, Pease Blossom; Alicia Kennedy, Cobweb.

The Olympian Club, of Pennsburgh, Pa., on March 9 gave The Brookdale Farm in Bellerville. The roster of the club is as follows: A. W. Zerbe, Mabel Herbein, Oscar Schwartz, Edna Weschter, Oliver S. Shelly, Florence Dyson, H. R. Winsch, Ellwood F. Meschter, J. W. Krauss, Martin Horn, William Derr, R. E. Dimmig, Charles Huber.

The Paint and Powder Club, of Philadelphia, on March 11 performed The Cingaro before an enthusiastic audience.

The senior class of the Massachusetts State Normal School gave As You Like It in the school building at Lowell. The cast was as follows: Banished Duke, Edith Sanborn; Frederick, Rose Moeckel; Amiens, Marjory Doherty; Jacques, Florence Feindel; Le Beau, Mary Underwood; Charles, Anna Gens; Oliver, Katherine Tracey; Orlando, Ivah Connell; Adam, Marian Ryan; Denis, Mary Maloney; Touchstone, Elsa Anderson; Corin, Gertrude Fox; Silvius, Dorothy Bodwell; William, Charlotte Lowe; Hymen, Margaret Canfield; Celia, Edna Haigh; Phebe, Catherine O'Brien; Audrey, May Griffin; Rosalind, Alice French Brooks.

The Mask and Wig Club of Philadelphia on March 30 will present Herr Lohengrin at Atlantic City.

The students of the Carlisle Indian School on April 2 will give the opera Priscilla at the school, Carlisle, Pa.

Married.

FAIRFAX—EBEL.—In Port Jervis, N. Y., on March 3, by the Rev. Wesley Martin, Bessie Virginia Fairfax to Walter M. Ebel.

GAIGE—WULSON.—Roscoe Crosby Gaige and Hilda Wulson, at Chicago, on March 14.

GARRETT—HICKOK.—In Quincy, Ill., on March 1, by the Rev. E. M. Clingan, Jeanette Marie Garrett to Ernest Latimore Hickok.

HARDING—HARTLEY.—Charles Harding and Mrs. Ann Sutherland Hartley (Ann Sutherland), at St. Louis, Mo., on March 14.

HAVLIN—WILSON.—In St. Louis, on March 6, Pearl Havlin to Walter Wilson.

LEVICK—MARSILLES.—In New York city, on March 10, Virginia Levick to James Marsilles.

Died.

HEYLMAN.—Bert L. Heylman, at Peoria, Ill., on March 6.

HOYT.—In Concord, N. H., on March 13, Walter W. Hoyt, aged 63.

HUSTON.—At her residence in Toronto, Can., on March 8, Mrs. A. J. Huston, of Huston and Dallas.

KAIN.—In Philadelphia, on March 13, Charles B. Kain.

MALONE.—In Chattanooga, Tenn., on March 11, Mrs. W. Malone (Edna M. Farrell), aged 34.

MINTZER.—In Fortress Monroe, on March 2, William A. Mintzer.

NEWMAN.—In New York city, on March 13, Mrs. Eva Newman.

PELHAM.—In Harrison-on-the-Sound, on March 17, Walter Pelham, aged 72.

SCHEEL.—In Philadelphia, on March 13, Fritz Scheel, aged 54.

SCHWENKE.—In New Haven, Conn., on March 10, Augusta Schwenke.

TREVATHON.—In West Baden, Ind., on March 16, Charles E. Trevathon.

In Memoriam

PALMER.—In sad and affectionate memory of my dearly beloved husband,

A. M. Palmer

departed this life March 7, 1905.

"To live in the hearts we leave behind is not to die."

THIS WEEK'S ATTRACTIONS.

Pastor's.

Adolph Zink, in a new act; Harry Le Clair; Lawrence and Harrington; Rice and Elmer; Toy and Toy; Alta Yolo; the De Muths; Golden and Hughes; Mr. and Mrs. Tracy; Wood, Stone and Coal; Rich Duo, and Jerome Mora.

Keith and Proctor's Union Square.

John T. Kelly and company; Will M. Cressy and Blanche Dayne, in The Wyoming Whoop (new); Clifton Crawford; Fitzgibbon-McCoy Trio; Sydney Grant; Doherty Sisters; Fortune and Davis; Waldorf and Mendez; Le Brun Opera Trio; Asher and Patterson, and Villiers and Lee.

Keith and Proctor's Twenty-third Street.

George Fuller Golden; Lalla Selbini; Pekin Zouaves; Kelly and Violette; James E. Sullivan and company; Lew Bloom and Jane Cooper; Lillian Tyce; Zay Holland, and Potter and Harris.

Keith and Proctor's Fifty-eighth Street.

Genaro's Gondolier Band; Keller's Oriental Acrobats and Dancers; Felix and Barry; Five Salvaggis; Big City Quartette; John E. Ince and company; Beaumont's ponies, and Fitzgerald and Quinn.

Keith and Proctor's 125th Street.

The Stunning Grenadiers; Rice and Prevost; Robert E. Graham and company, in Forgot He'd Moved (new); Howard and North; O'Kabe's Japanese Troupe; Quaker City Quartette; Elmer Tenley; Apdale's animals, and Ray Cox.

Hammerstein's Victoria.

Vesta Victoria (second week); Pat Rooney and Marion Bent; Collins and Hart; Stuart Barnes; Edith Helena; Charles Burke and company; Crane Brothers; Laurel Trio, and Pierce and Maizee.

Alhambra.

Robert Hilliard and company; Empire City Quartette; Fred Karno's London company; Staley's New Transformation company; Harry Gilfoil; Bailey and Austin; Madge Fox, and Dill and Ward.

Colonial.

R. A. Roberts; Master Gabriel and company; Emma Carus; the Morris-Cronin company; Lew Bloom and Jane Cooper; Will Evans (second week); Ladell and Crouch, and Wylie's dogs.

Hippodrome.

Neptune's Daughter and Pioneer Days, with Sie Hassan Ben Ali's Arabs; the Four Holloways; Webb's seals; Patty Brothers, and others.

LAST WEEK'S BILLS.

KEITH AND PROCTOR'S TWENTY-THIRD STREET.—The Stunning Grenadiers, Lasky, Rolfe and Company's newest offering, was shown here for the first time last week. On Monday afternoon the act was spoiled by the refusal of the members of the orchestra to play under the direction of the leader engaged with the company. Mr. Rolfe had to go into the orchestra pit, play the cornet and work the drums, while a pianist made up the rest of the "band." As may be imagined, the effect of the act was almost ruined, as the performers were more or less rattled, and were unable to do themselves justice. However, Mr. Rolfe took the leader's place during the remainder of the week, and the turn got a fair chance. The Grenadiers are six tall girls who appear in a series of songs, marches and tableaux. They deserve the title "stunning," for they are remarkable specimens of womanhood. Meredith Meredro, prima donna soprano, leads them and sings her numbers with good effect. Mlle. Flor d'Alba, a comedienne from Paris, also entertained with some songs, while the girls were changing their costumes. The act is divided into three scenes, showing the officers' quarters, a purple palace and a hall done in *art nouveau*. In the last scene there is a most effective bit, in which the girls, each armed with an immense pair of cymbals, make almost as much noise as the "bass drum trust" in the Black Hussars. As an encore the entire company give imitations in unison of Sousa and Creatore with amusing results. The entire act was arranged and produced under the personal direction of Jesse L. Lasky, all of the splendid costumes and pretty scenery being made in London. It is safe to say that under proper conditions The Stunning Grenadiers will more than duplicate the success made by Lasky, Rolfe and Company's other productions. Harry Tighe and his Collegians scored heavily in their lively skit, Those Happy College Days. Charles Kenna, who has not been seen here in a long time, made a genuine hit in his specialty, The Fakir. He introduced a lot of new gags, and a peculiar bit of business with a fly chaser that make his turn go better than ever. He also tells a story in which he uses a lighted candle, and gives imitations of people afflicted with odd mannerisms that is a gem in its way. It is to be hoped that this idea will not be stolen from him, for it would be a pity to see it spoiled by any one else. Monroe, Mack and Lawrence were excruciatingly funny in The Servant Girl Question. Bobby North pleased with his Hebrew humorisms and parodies, and the Six Glinserettis gave a thrilling acrobatic performance. Gartelle Brothers, in their very funny skating specialty, and Fred Watson and the Morrissey Sisters, in their singing and dancing act, won approval. "Champagne Making" and "The Stormy Winds Do Blow" were shown on the kinetograph. Business here has improved steadily since the change of policy at the Fifth Avenue, as the patronage is concentrated at one house.

KEITH AND PROCTOR'S 125TH STREET.—Ned Wayburn's Side Show was given its first presentation in New York last week, and again Mr. Wayburn proved himself an adept in arranging and staging a big novelty. The act is full of surprises, and one sensation follows another with great rapidity, the performers being kept hustling from start to finish changing their costumes and make-ups. The curtain rises on a peculiar setting, showing several small compartments brilliantly lighted, with the entire company getting ready to make themselves up as freaks. In less than two minutes the bright-faced girls become the wild man of Borneo, the bearded lady, the living skeleton, the Albino princess, the white-eyed Kaffir and the dog-faced boy. They each have a short verse to sing and then the curtain falls, and Harry Pilcer comes on as the "barker" to tell of the wonders he has on view. In the meantime the girls have changed to liliputians, and appear wearing bell-skirted coats that conceal the fact that they are stooping down in a way that gives them the appearance of being very short. When the stand up straight they execute a dance and retire for another change. The interval is filled in by Dot Williams, a diminutive miss, who sings a song called "Poor Little Old Rag Doll" in a fetching way. When the chorus girls next appear they are tall, thin giants, dressed like burlesque undertakers, and walking on stilts. Mr. Pilcer appears again, and, basking in the spotlight's rays, sings "I Wonder What They're Doing Down in Old Broadway?" This is followed by a duet between Mr. Pilcer and Miss Williams, winding up with a smart dance. The scene changes to the seashore and the girls come on dressed in bathing suits, with loose black pantalettes extending to their ankles. They stand close to the scenery and the pantalettes, which are made of rubber, become inflated by degrees, until every girl is the possessor of a wonderfully developed pair of legs. While this is going on the audience shrieks in unison, especially at one girl, who seems to be getting more than her share of the air. The act winds up with a lively dance, and everybody has to come back and bow several times. With so much variety in a turn it is easy to see that there is something to interest and amuse everybody, and Mr. Wayburn may add another large feather to his already well-filled cap. John T. Kelly was the special attraction, and in A Game of Con scored a big laughing success. Jack Norworth walked on modestly, and walked off with a very large share of the honors. His talk is brighter, breezier and more offhand than ever, and as for his songs, the audience could not get enough of them. He sang his own new one, called "Honey Boy," and the refrain was whistled after the first hearing. "I'm Sorry" was also well liked, but his new topical ditty, entitled "Insanity," was such a hit that he can safely lay away "The Wise Old Owl" on the shelf for good. Clarice Vance was another performer who enjoyed unusual favor, every one of her new songs hitting the bullseye of popularity. Stinson and Merton scored as usual, Mr. Stinson's whimsicalities winning innumerable laughs. Collins and Hart, Sam Watson's Farmyard, Potter and Harris, Black and Jones, and "Winter in Switzerland" and "The Haunted Hotel" on the kinetograph made up the rest of a fine bill that drew big houses.

COLONIAL.—Robert Hilliard headed the bill in his new sketch, The Man Who Won the Pool. As usual, Mr. Hilliard's success was assured before the curtain rose, as the total darkness in the house, the slow raising of the curtain and the effective introductory music soothed the audience into a very receptive mood. Mr. Hilliard has always been a good stage manager, but he evidently profited by his sojourn at the Belasco Theatre last season, and has learned the value of impressing an audience even before the play starts. Will Evans, a comedian from England, made his American début. He opens in one, with some very good tumbling and a rather coarse song that would not be missed if omitted from the act. While Mr. Evans is an excellent acrobat, there is something in his exaggerated self-confidence that makes an audience chilly. After some delay he comes back dressed as a Spanish danseuse and does some very good steps, with a lot of patter. More stage room is provided, and he enters dressed as a premiere ballet dancer, with six men costumed in grotesque ballet skirts. Evans dances skillfully, and his assistants pirouette awkwardly and indulge in much rough and tumble business that brings loud laughs from those who like that sort of fun. Mr. Evans is not as fortunate as several of his fellow Britishers who have appeared here this season. Another new act from the other side was that of the Scottish Meisters, managed by Urquhart Mackinton. The four characters are taken from a picture used to advertise a certain brand of Scotch whiskey, and the turn depends upon the vocal abilities of the four men. They sing harmoniously and proved a delight to the Scotch people, as well as to others who like good singing. One of the big hits of the bill was scored by Gus Edwards's School Boys and Girls, the act having been greatly improved since it was last seen here. The song hits were "I'd Do Anything in the World for You," "School Days," "You Are My Firebug" (sung with red light effects), "San Antonio," "My Marriuchia" and "The Hurdy-Gurdy Man." Mr. Edwards himself appears as an Italian boy and makes the character stand out strongly. Jack Sidney as the Hebrew boy, Charles De Haven and George Smith, expert dancers, and Daisy Leon as the monitor, were also very good. The Pekin Zouaves gave a fine drilling exhibition that aroused great enthusiasm. Mr. and Mrs. Jimmie Barry scored as usual in The Village Cut-Up. Sydney Grant had some new stories, and these, together with the old ones, and his revised version of the song, "Its Right Name Is Broadway," brought him an abundance of applause. C. Grant Gardner and Marie Stoddard, owing to the support of the fine Colonial orchestra, went 50 per cent. better than they did at Pastor's recently. Mr. Gardner's cornet solo being especially well liked. The Reiff Brothers opened the festivities with some good dancing, and the vitagraph closed with a very interesting film called "The Spy." Business was very large.

KEITH AND PROCTOR'S FIFTY-EIGHTH STREET.—Edwin Arden presented for the first time here a sketch billed as "a triangular tangle of titters," entitled Her Henpecked Hero. The scene is laid in the apartments of Mr. and Mrs. Alvord, to which they return after seeing a play. Mrs. Alvord taunts her husband with being a coward, mentioning several incidents that had happened during the evening in which he had failed to act as the average man with red blood in his veins would have done. Words run high, and finally Mr. Alvord puts on his hat and coat and leaves for the club. As he goes out a burglar enters by the window and interviews Mrs. Alvord. He has overheard the chat between the couple and is not afraid when Mrs. Alvord threatens him with her husband's wrath. She sees the humor of the situation, and finally hands the burglar $50, on condition that he give her husband a good scare. Mr. Alvord returns and the burglar proceeds to earn his money. He compels Alvord to do a sailor's hornpipe and other nonsensical tricks, but when he thinks he has him thoroughly cowed Alvord's manhood asserts itself; he gives the thief a strangle hold and throws him out of the window, much to the joy of the wife, who seems glad that her husband is a real man after all. The piece is rather trivial for an actor of Mr. Arden's sterling ability, and it seems like a waste of time for him to be doing hornpipes and answering the nagging of a peevish woman when he is capable of so much better work. Desmond Kelly was satisfactory as Mrs. Alvord and Walter Seymour made an excellent burglar. Eddie Leonard, assisted by two dozen colored boys, gave the first presentation of his new act, The Land of Cotton. It is in three scenes, showing a steamship pier in New York, a cornfield in the South and a cotton field. The act is a melange of songs and dances, with Mr. Leonard in his well-known specialty, backed up by the negroes, who make a large volume of sound when they sing. John Neff is featured in a scarecrow dance, and an unbilled boy scored with some old ballads. A song called "Sweet Anna Lou," composed by Mr. Leonard, was used as a finish. The act is rather pretentious and is calculated to please the average audience. Howard and North brought down the house with Those Were the Happy Days. A good solid hit was scored by Frank Rae and Gussie Broache in A Woman of Few Words. Melville and Stetson in their well-known turn; John and Louis Boller, who risk their necks several times during their fine bicycle act; Ford and Swor, eccentric comedians, and the Aerial Smiths completed the bill. A new film called "Trial Marriages" was a laugh winner on the kinetograph.

KEITH AND PROCTOR'S UNION SQUARE.—Josephine Cohan in A Friend of the Family was one of the most pleasing features of an extra good programme. The daintiness and charm of Miss Cohan's work never vary, and she is constantly building up a following that will soon be a regular army. Fred Niblo, as usual, up to the minute with his topical allusions, won a hearty laugh every few seconds. Joseph Hart's Electric Crickets, elegantly costumed and perfectly trained, and headed by W. N. Cripps and Norma Seymour, went through a series of evolutions that were most fascinating. Mary Norman presented her interesting monologue, Masks and Faces, in which she shows her versatility and talent very effectively. Georgia Gardner and Joseph Maddern, who have been on tour for several months, were given a cordial welcome and scored a big hit in Too Many Darlings. The Five Majors, who are under the management of Arthur Prince, entertained very agreeably for twenty minutes. Milt Wood had a fine position in the bill, and his extraordinary dancing brought him many encores. Melville and Higgins, billed as "Enemies of the Blues," proved their right to use the billing. The Monliere Sisters, splendid gymnasts; Charles W. Leonard and Ethel Drake, Carr and Reynolds and Ed Estus were also in the programme. The kinetograph displayed three pictures, "The Master's Tea Service," "Daniel Boone" and "Pioneer Days in America," all of which were made more interesting by being accompanied with special music arranged by Emil Katzenstein.

HAMMERSTEIN'S VICTORIA.—Vesta Victoria, although this house was not named after her, practically owned it last week, especially when she sang "Poor John." The audience formed itself into a singing society while she was on the stage, and joined heartily in the refrains of her ditties. Laughter reigned supreme during the performance of Dicky, by Clayton White and Marie Stuart. Chris Bruno and Mabel Russell were on rather early, but scored as strongly as ever. Mr. Bruno's dancing and comedy being cordially received. Ward and Curran had some timely hits in A Terrible Judge, and Julian Rose won his share of the laughs with chat and parodies. Other good numbers were by Waterbury Brothers and Tenny, the Rappo Sisters, Herbert Brooks, the clever illusionist, and Rostow, the equilibrist. Some excellent new films were shown on the vitagraph.

PASTOR'S.—George B. Reno and company in a revised version of Reno's newest act, scored a big laughing success. A tall, thin man has been added as a contrast to the big, stout comedian, and between them and the dwarf and Reno himself there is a lots of good comedy work. Hathaway and Siegel did some excellent dancing, scoring heavily. The Five Gregorys, who show a great improvement with every appearance, pleased with their hoop rolling specialty. William H. Van Dorn presented The Magic Crucible, with which he does tricks somewhat similar to those used in connection with liquid air. The Pantzer Trio, Kelso and Leighton, Emerson and Baldwin, Howard and Linder, the Pryors, the Grotesque Randolphs, Lyster and Cooke, Carl Brehmer and the vitagraph made up the remainder of an interesting programme.

ALHAMBRA.—Henri De Vries, in a Case of Arson, headed a very strong bill that included Ye Colonial Septette, in their entertaining musical specialty; James F. McDonald, whose songs and stories won emphatic approval; Thomas O'Brien-Havel and Effie Lawrence, in Ticks and Clicks; Fields and Ward; Will Rogers; Nellie Wallace; the Four Bard Brothers; the Silverton Trio, and new films on the vitagraph.

HIPPODROME.—Last week was the sixteenth of the run of Neptune's Daughter and Pioneer Days, and the attendance showed no falling off. The additions to the circus programme have caused increased interest in the performance, the remarkable act of Sie Hassan Ben Ali's Arabs being an especially strong feature.

The Burlesque Houses.

DEWEY.—The Innocent Maids proved a strong attraction, drawing very large houses. The travesties are amusing and a good olio is furnished by Hill and Hill, Sadie Huested, Smith and Champion, Hughes and Hazleton, The Seyons and Smith and Convey. This week, Parisian Belles.

CIRCLE.—The same old story of big audiences is true of Wine, Woman and Song, which is making a record run. Alexander Carr is rendering "My Manuchia" in a most original way that wins hearty approval.

GOTHAM.—Campbell's Nightingales sang to the great satisfaction of the patrons who attended in large numbers. This week, Broadway Gaiety Girls.

MURRAY HILL.—The New York Stars were made to feel very much at home, and their efforts won approval. This week, The Lid Lifters.

LONDON.—The Jolly Girls, with Edmund Hayes in A Wise Guy as the big feature, was one of the most amusing attractions of the season. This week, High School Girls.

MINER'S BOWERY.—The Alcazar Beauties dazzled the Bowerylites with songs and dances and merry jests. This week, Bohemian Burlesquers.

MINER'S EIGHTH AVENUE.—The Bohemian Burlesquers, a sterling attraction, drew unusually large audiences. This week, Reilly and Woods's Big Show.

HARLEM MUSIC HALL.—The Dainty Duchess, with a diverting olio, played a highly successful engagement. This week, Bon Ton Burlesquers.

WAR ON NICKEL THEATRES.

The proprietors of some five hundred nickel theatres in Greater New York are in a very uneasy frame of mind just now on account of a concerted action on the part of the Police, Fire and Health Departments looking to the closing up of these places, most of which are located in stores. The form of entertainment consists of motion pictures and illustrated songs, and in a well populated neighborhood, where a dozen or more performances can be given every day, the "theatres" are very profitable. A conference was held last week between the heads of the three city departments, and several prominent theatrical managers, and the question of doing away with the small fry was thoroughly discussed. It was announced that the Fire Department had received many complaints against the places on the ground that they were very unsafe, in most cases a small door in the front being the only means of egress during possible panics, which are liable to happen at any time owing to the inflammable nature of the films used in the picture machines, and which frequently cause disastrous fires. The Health Commissioner said that the places were a menace on account of the lack of ventilation, as they must be kept in darkness, in order that the pictures may be effective. On the part of the Police Department it was stated that the resorts were frequented by "cadets" and other youths of depraved instincts, who are not interested in helping the cause of morality. The theatrical managers interested in the discussion were on hand to advocate the extinction of the "theatres," as it seemed unfair that these places could remain open in violation of the laws made to govern theatre buildings, when real managers are put to enormous expense in complying with the law. Another meeting will be held this week, when it is expected that some means will be arranged for the eradication of the alleged evil.

DEATH OF MRS. HUSTON.

Mrs. A. J. Huston, professionally known as Miss Dallas, of Huston and Dallas, died suddenly at her home in Toronto, Canada, on March 8. Mr. and Mrs. Huston have been favorites in vaudeville for several seasons, presenting a comedy sketch, their last engagement being at Keeney's Theatre, Brooklyn, N. Y., week of Feb. 18. Mrs. Huston is survived by her husband and one child, who have the sympathy of a wide circle of friends.

CHANGE OF POLICY AT MANCHESTER.

Beginning next week the vaudeville bills that have been given since the opening of the season at Keith's Theatre in Manchester, N. H., will be replaced by moving pictures and illustrated songs. The people of Manchester, which ranks sixty-fifth in population among the cities of the United States, are very much disappointed at finding that the town will not support first-class vaudeville. The average weekly receipts are said to have been about $1,700.

MARSHALL ON EUROPEAN CONTRACTS.

During the past few weeks several articles have been published exposing different tricks of European managers, some of which I had the pleasure of relating to the readers of THE MIRROR through the medium of my European letters. However, as I believe in a square deal policy, I must say in justice to the managers that some of the accusations I have been reading lately are somewhat exaggerated. An exposé of imaginary errors will render all further stories the real ones by the same writer worthless. Furthermore, it will give the unscrupulous managers the opportunity of seeing a new field for "graft." Every reliable manager is undoubtedly in favor of exposing the methods of his unreliable brethren. In fact, it is the duty of every true American to be independent enough to show up the treachery of others without fear. As long as you stay within the limit of the truth and do not accuse anybody on mere supposition you have nothing to fear. I am thoroughly familiar with the European situation, having closely observed all the different clauses in contracts which may be in any way detrimental to the artist, and have studied the laws of the different European countries appertaining to theatrical engagements.

While I have seen numerous European contracts that are practically full of tricks and catch-clauses, some of which will not stand the test of the laws in their own country, there is also a "normal" contract. The latter has been officially indorsed by the I. A. L. and is used by most of the reliable European managers. This contract is far more just to both parties concerned than most of our own. Speaking about taking advantage of clauses, the managers of Europe are not any quicker than some of our own have been lately. Of course, an "open" contract is not desirable, owing to the unfair advantage taken on such occasions as overbooking of artists, or the act being too expensive, or conflicting with some other turn, on the same or preceding programme, etc. Whoever the victim is he will be cancelled peremptorily. That clause, on account of having been abused, should be crossed off, as there is another clause which entitles the management to cancel the performer for just reasons. It is well to keep your eyes open for other unreasonable paragraphs; yet there may be some which certain artists may class as such, but they are merely a protection for the managers. In signing a contract act as a business man, and don't expect the manager to favor you in any way. If you have any wish state it before you sign and you will surely have no trouble with reliable people.

"Be sure you're right, and then go ahead." If the gentleman who wrote the following few lines, in an article which I read last week, observed the foregoing rule, I would have no chance to contradict him. This is of vital importance. He said in part: "There are no means provided abroad for the information of Americans unfamiliar with the countries or the languages. One or both of the vaudeville artists' societies here should organize a 'foreign bureau,' from which an act expecting to play on the other side may be supplied with all the necessary safeguards." As this writer was referring particularly to Berlin I take great pleasure in saying that in that city there are at least two places where Americans can get all the information they desire about the reliability of managers, agents, etc., and can get free advice on any subject appertaining to the business. The Internationale Artisten Loge, with headquarters at Hannoversche Strasse No. 2, makes it their business to protect and assist all artists, advising them gratuitously in English, or rather the native tongue of the performer, regardless of membership in said lodge. *Das Programm*, Leipziger Strasse 41, has an information bureau, and Charles Mertens, a very amiable gentleman, will do all in his power to make you feel at home in a country foreign to you. He will chat with you about dear old America, and it is no trouble to him to answer any questions. He is posted on all theatrical subjects, as he has been in the business himself as a performer. I can't understand how it happened that the gentleman who wrote the article overlooked these facts during a whole month's stay in Berlin. The same performer also speaks of the methods of some European agents. While his statements cannot be denied, it would not be out of place to mention some of the difficulties the agents on the Continent have to meet in order to book their acts. Very few agents have the sole booking privilege for one or more theatres, so I will just mention the troubles of the larger number. The method of booking by mail is very slow, owing to the responsibility one takes on his shoulders. It sounds strange to an American, but in writing for engagements, naturally stating salary and time, you are, according to the German laws, drawing up an agreement. If the manager accepts your terms within a reasonable time the contract is complete, and you are bound by it. Consequently an artist or his agent can only write for one engagement at a time, and must wait for developments, merely to give the manager a chance to accept or reject the offer. A good many engagements are made by telegraph, which saves a lot of valuable time. The best and most successful plan for the agent is to make his regular trips, visiting all the important managers with stationery, etc., of the acts he wants to book.

MARSHALL THE MYSTIC.

MASON AND KEELER'S NEW SKETCH.

At the Gotham Theatre, Brooklyn, last week the Mason and Keeler company presented for the first time in America their new sketch, A Hero, by Porter Emerson Browne. The act achieved a complete success. Mr. Mason, in the character of an ex-prizefighter and saloonkeeper, with an original make-up, does a bit of character acting that is a treat, and succeeds in emphasizing the comedy element without losing any of the humor and at the same time never approaching burlesque. Miss Keeler, in a handsome costume, proved, as always, a delight to the eye, while Henry Travers was excellent in his role. The story is of a romantically inclined young woman, who has rejected the man who loves her, as nothing but a hero will suit her. "Spider" McCann (played by Mr. Mason) rescues the young man from an auto wreck and brings him home. She learns of the love affair, and, with the aid of red ink and bandages, fixes up the youth so that he looks like a hero, and has the girl informed of an imaginary tale of his heroism. The girl comes to see him and realizes that she does love him after all. She discovers the deception, however, and indignantly rounds upon the conspirators, whereat McCann delivers a little homily on heroes in general, with the result that she awakens to her folly and is satisfied with the man as he is. The ending is a pretty bit of pathos and is done artistically.

NEW THEATRE IN BAYONNE.

The Bayonne Amusement Company (E. A. Schiller, President and General Manager), has completed plans and will break ground on March 20 for a new theatre building in Bayonne, N. J., on the corner of Twenty-sixth Street and Avenue C, which will be devoted to high class attractions and vaudeville. The cost of the building, which will include a handsome banquet and ballroom, will be $150,000. The plot on which the house will be built is 158 feet wide by 160 feet deep. The theatre will have a seating capacity of 1,700, and will be provided with balcony and gallery. The building will be composed of stone, iron, steel and brick and will be fireproof throughout. The color scheme of the playhouse will be old rose, white and gold. It is expected that the house will be opened Oct. 1. E. A. Scuiller, who is the manager of the Bayonne Theatre, will also manage the new enterprise.

A NEW TEAM.

Sam Morris, the Dutch comedian and burlesque writer, and Richard C. Maddox, who is also in the Di Dutch Brigade, and is now playing a character part in Nettie, the News Girl, have joined hands, and under the firm name of Morris and Maddox will present next season a Dutch comedietta called Morris and Maddox on the Boulevard.

THE MUSIC HALL WAR.

Gawain as a Peacemaker—Joy Unconfined Among the Variety Artists

(Special Correspondence of The Mirror.)

LONDON, March 2.

Although the arbitrator is still engaged in arbitrating respecting the late great music hall war, and the Board of Conciliators are still busy endeavoring to conciliate, yet matters had, it was supposed, reached such a stage of amicability—not to mention concord—that it was deemed fitting to regard last Monday as "Peace Night."

This means that as many of the strikers were now permitted by the interim award to return to the lately stricken halls of the Adney Payne and the Gibbons syndicates, the managers concerned started a big boom in newspaper advertisements, placards and posters and flags and banners, and flaunted unanimously the famous phrase, "Peace with honor," borrowed by the late Lord Beaconsfield from a previous Prime Minister, George Canning, to-wit. By means of these adjuncts and several leading ex-strikers there were attained many high jinks and rejoicings, or as one may say, music hall "mafficking."

Having been among the strikers and the stricken, the pickets and the picketed, the arbitrators and the arbitrated, day and night for many weeks past, of course your GAWAIN—known throughout the "war" as a would-be Little Peacemaker—was out early and late on "Peace Night." By dint of perseverance and several cabs, he contrived to attend nearly all the West End and suburban vaudeville houses that had been affected and to share in the general joy. (N. B.—This welcome lightness of heart was not altogether unaccompanied with a certain amount of light refreshment, thereby adding to what are called here the "wet money" takings, but this by the way and strictly without prejudice.)

And so among the flags and banners—many of which, like large numbers of the artists concerned, were of the American brand—the music-hallers "maffcked," but all in a spirit of mutual forgiveness and harmless mirth.

To me, as one who ever delights to see big business afoot, the one disturbing feature of "Peace Night" was that in most of the halls concerned the audiences were by no means so large as they might have been. As a matter of fact, all this strike business has driven away the patrons of the halls, as they have not been able to learn what they were going to see if they went, and so they won't go even yet. I fear it will take a good many weeks yet to lure them back.

GAWAIN.

THIS IS CIRCUS WEEK.

Thursday of this week will see the opening of the Barnum and Bailey Circus at Madison Square Garden, and judging from the roster of arenic features this year's offerings fully sustain the high reputation of the organization in other seasons. Many new offerings are announced, among them being Captain Carl Howelsen, a Norwegian ski jumper, who is furnishing the season's thriller with his long flight through space after descending a steep incline on his skis; the Novellos, an importation, being a company of acrobats who do their stunts in conjunction with animals; "The Dip of Death," last year's thriller; Boller Brothers, bicycle sensationalists; the Siegrist-Silbar Troupe of aerialists; Carmen Troupe of high wire performers; the Castrillion and Grunatho acrobatic troupes; Steve's aerial trampiln, with seven high air gymnasts; Josie De Mott, the rider, and twenty other equestrians; a contingent of forty clowns, with Silvers Oakley, Danny Ryan, Spader Johnson, Kennard Brothers and others; the Riding Rooneys; Winston's seals; the Barnum and Bailey war elephants; Rhoda Royal and his high school horses; Manuel Herzog and his horses; Kitamura's Japanese, and many other acts. The Garden engagement will continue for several weeks. The splendid line of artistic printing being used this season has excited much favorable comment.

BELASCO TO WRITE SKETCHES.

Messrs. Keith, Proctor, Williams and Hammerstein closed a contract last week with David Belasco, by the terms of which Mr. Belasco agrees to write, stage and personally produce for the use of the theatres booked through the United Booking Offices ten one-act plays. Mr. Belasco is so tied up with his regular work that an uncommonly tempting offer had to be made in order to induce him to undertake the extra labor that will be necessary in fulfilling the proposed contract. Even with the enormous financial inducements held out, Mr. Belasco took the matter under consideration for several days. He finally consented, however, and the patrons of vaudeville can look forward to a series of treats next season, for the sketches will be put on with the care and skill that have invariably characterized the Belasco productions. Mr. Belasco will spend the greater part of the Summer preparing the little plays and engaging the companies. The casts will not be large, but only capable artists will be engaged for them. There will be few if any comedies, as Mr. Belasco is of the opinion that vaudeville audiences will relish a dash of the serious drama in a bill in which comedy predominates.

DILLON BROTHERS AS MANAGERS.

William A. Dillon and the Dillon Brothers, of vaudeville fame, have purchased the Cortland Theatre at Cortland, N. Y., and are now preparing plans for the remodeling of the house into an up to date theatre, something of which Cortland has long been in need. The city of Cortland has a population of 15,000, with 20,000 to draw from. It is a prosperous, busy town, and still has never had a modern theatre. For the past ten years the larger part of the theatrical business has been going to Ithaca and Syracuse, owing to the fact that the present Cortland theatre, which was built twenty-two years ago at a cost of $55,000, was so badly constructed and so poorly equipped that the public in general, many of whom contributed toward its erection, considered it too far behind the times and refused to patronize it. The Dillons think that with a real amusement place Cortland will be one of the best medium sized towns for theatricals in New York State.

TONY PASTOR'S ANNIVERSARY.

On Friday of this week (March 22) Tony Pastor will celebrate the forty-second anniversary of his management in New York city. An especially attractive bill has been arranged at Pastor's Theatre, and his thousands of friends in every part of the country are preparing to shower him with congratulatory telegrams and letters, while his legions of admirers who happen to be in New York will make the pilgrimage to Fourteenth Street to offer their felicitations in person. Mr. Pastor is quite as attentive to his business affairs to-day as he was forty-two years ago, when he supervised the placing of his name over his first theatre on the Bowery, and everybody hopes he will continue in harness until long after he shall have celebrated his golden jubilee as a manager.

HART BUYS WAYBURN ACTS.

Joseph Hart last week signed a contract by which he obtained from Ned Wayburn the latter's interest in the Wayburn acts known as The Futurity Winner, The Dancing Daisies, The Rain Dears and The Phantom Phlyers. Wayburn owned a one-fourth interest in the company known as Ned Wayburn's Attractions (Ind.). This Mr. Hart has taken over, and in conjunction with Wayburn's former partners, Louis Werba, Henry J. Goldsmith and Jean Schwartz, will continue to book the various acts. With the acts already under Hart's control and the new ones just added, Mr. Hart will have nineteen big turns to look after. He expects to add several more before next season.

THOMPSON GOES IN FOR VAUDEVILLE.

Frederick Thompson, of Luna Park and Hippodrome fame, announced on Friday that he had made arrangements to associate himself with A. L. Erlanger, of Klaw and Erlanger, in the management of the new vaudeville circuit. According to Mr. Thompson, everything will be done on a new and enlarged scale, and the entertainments to be offered will be entirely different from anything heretofore seen. The bills will be arranged as follows: First there will be a half hour of variety, then a condensed musical comedy lasting about thirty minutes, then another thirty minutes of variety, followed by a "tabloid drama" running thirty or forty minutes. The entertainment will wind up with a half-hour circus. The New York Theatre will be the producing house, and once a programme is arranged and settled upon there the company will be kept intact and sent over the circuit. All of the houses will be reconstructed to some extent, and an apron will be added to each stage in order that circus acts may have plenty of room.

Mr. Thompson also announced that a number of authors, composers and librettists have already been engaged, but that manuscripts would be welcomed from everybody that can write. The productions will be made and the companies engaged by the management, so that an author, once his play has been accepted, need give himself no further trouble about the matter except to collect his royalty or await his check for a lump sum, according to the agreement made. As a further inducement, Mr. Thompson states that the sum of $50,000 will be laid aside, to be divided equally as prize money between the authors of the most successful drama and musical piece produced during the season.

One of the important items of news in connection with the vaudeville situation that came out last week was the announcement that the new Hippodrome in Cleveland would be booked by Klaw and Erlanger. The Hippodrome adjoins Keith's and will seat 4,000 people. The new American Theatre in St. Louis, upon which work was started a few days ago, will also be in the new string. The rumor that the new Navarre in Toledo is to be used for vaudeville is untrue.

It has been arranged that the vaudeville season at the Lyceum in Rochester will begin on May 6, and will last about six weeks, the usual legitimate offerings being resumed early in September.

The Schenectady *Union* a few days ago printed the following item: "Representatives of the Klaw and Erlanger theatrical syndicate, who are warring on the Keith-Proctor interests, are looking for an available site in Troy upon which to erect a new theatre. Several desirable locations have been inspected and options secured. Much mystery attends the affair."

Reports from the Far West indicate that Klaw and Erlanger will not extend their vaudeville circuit into that territory, on account of the fact that Sullivan and Considine are so heavily interested in vaudeville there. As Erlanger and Sullivan are in very close touch in New York, it would never do for Erlanger to tread on Sullivan's toes in a territory in which he is so firmly established.

On Saturday it was announced that negotiations had been opened with Thomas W. Ryley with a view to securing some of the comic operas and musical comedies controlled by him, which will be boiled down to the thirty-minute limit.

It was whispered around last week that Klaw and Erlanger might give a Spring season of vaudeville at Wallack's Theatre, but it is scarcely likely that they will tempt fate in this way, as in the height of the season some excellent bills failed to draw at the Fifth Avenue, which is almost across the street from Wallack's.

Julius Cahn is said to be organizing thirty companies to play a circuit in New England, Pennsylvania, and Ohio. Towns like Newburgh, Fishkill, South Framingham, Glens Falls, Cohoes, Concord, Nashua, Malden, Taunton, and Woonsocket are mentioned as among the three-night stands to be visited by these companies, while Bangor, Lewiston, Brockton, Norwich and other places will revel in a full week of vaudeville.

George M. Cohan has contracted to deliver six short musical comedies to last about an hour each, and employing from fifteen to twenty-five people each. The first one will be Little Johnny Jones in condensed form, and the other five will be new. Three of the acts will be ready by Sept. 1, and the others will follow at intervals of six weeks. It is probable that The Governor's Son will also be revived by Mr. Cohan in its original form as a forty-minute sketch, with Bobby Barry in the leading role.

BOSTON MAY HAVE ANOTHER THEATRE.

There is a prospect that there may be a new vaudeville theatre in Boston. Among the real estate transfers of the past week was that of two parcels of Lagrange Street and Boylston Square. As the Boylston Market Association, which has secured the new property, also owns the Lyceum Theatre, directly connected with it, it seems to be the general impression that a big theatre will be erected on the property, presumably to replace the present Lyceum, which in its turn replaced the old-time Boylston Museum, where so many well-known players made the step from amateur entertainment to the regular stage.

CELEBRATION AT HIPPODROME.

There will be a big celebration at the Hippodrome on Friday, April 12, which will be the second anniversary of the opening of the big playhouse. Invitations will be sent to many of the theatrical companies that will be in New York on the date named, and the guests will be entertained by Eddie Foy, Louis Mann and others. There will also be swimming races in the big tank, in which any girl can compete, and the festivities will close with dancing to music furnished by Manuel Klein's orchestra. Refreshments will be served in the gardens on the balcony floor.

THE NIBLOS TO SAIL.

Fred Niblo and his wife (Josephine Cohan) will sail for Europe on March 22, and both will open at the Palace, London, in their separate acts early in April. When they finish playing in London they will make a long tour of Europe, and it is more than likely that they will go around the world before they see New York again. Fred Niblo, Jr., who is now a fine, big boy, will accompany his parents on their trip.

ROME AND FERGUSON RETURN.

James E. Rome and Marguerite Ferguson, having handed in their resignations to the management of Hanlon's Fantasma, will terminate their engagement with the company at the Alhambra Theatre, Milwaukee, on March 23. On March 25 they will re-enter vaudeville, after an absence of three years from that field, beginning their tour at the Dominion Theatre, Winnipeg, Canada.

VAUDEVILLE JOTTINGS.

Major John E. Burk, secretary of the White Rats, having fully recovered from a severe attack of the grippe, returned to his desk last week and was warmly congratulated by his fellow members.

Bonnie Maud, the child entertainer, appeared before the members of the Theatregoers Club, New York, on Sunday, March 9, in several of her selections.

Henry Frey, who returned to vaudeville recently on account of the burning of the scenery and effects of Secrets of the Police, played Atlantic City last week and scored a hit in his single specialty.

Rachael Acton is meeting with success in her sketch, The Restorer of Broken Homes. She was engaged as the headline act by J. B. Morris, of Gloversville, N. Y., for one week and was re-engaged after the first performance for his house in North Adams, Mass. Last week she was engaged by Edward Mozart, of Lancaster, Pa., for one week, as a special feature, and was re-engaged at once for the balance of the Mozart circuit. Miss Acton has starred in Darkest Russia and other well-known plays.

Chandos Brenon, manager of the Brenon Brothers' enterprises, who has been playing the juvenile leads with Ferris' Comedians, has severed his connection with that organization to join Ann Hamilton in her sketch, Beggars, a musical study. He plays the light comedy part of Bandero. Mr. Brenon has secured

VAUDEVILLE. | VAUDEVILLE.

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F. F. Proctor's Theatre	Albany, N. Y.	Bennett's Theatre	Ottawa, Ont.
Percy G. Williams' Colonial Theatre	N. Y. C.	Auditorium Theatre	Quebec, Que.
Percy G. Williams' Orpheum Theatre	Brooklyn, N. Y.	Henderson's Music Hall	Coney Island, N. Y.
Percy G. Williams' Alhambra Theatre	N. Y. C.	Celeron Theatre	Jamestown, N. Y.
Percy G. Williams' Novelty Theatre	Brooklyn, N. Y.	Wilmer & Vincent's Theatre	Utica, N. Y.
Percy G. Williams' Gotham Theatre	Brooklyn, N. Y.	Wilmer & Vincent's Theatre	Reading, Pa.
Orpheum Theatre	Boston, Mass.	Wilmer & Vincent's Theatre	Allentown, Pa.
Hammerstein's Victoria Theatre	N. Y. C.	Wilmer & Vincent's Theatre	Harrisburg, Pa.
Hammerstein's Paradise Roof-Gardens	N. Y. C.	Auditorium Theatre	Lynn, Mass.
Harry Davis Grand Opera House	Pittsburgh, Pa.	Keeney's Theatre	Brooklyn, N. Y.
Hyde & Behman's	Brooklyn, N. Y.	Keeney's Theatre	New Britain, Conn.
Chase's Theatre	Washington, D. C.	Hathaway's Theatre	Lowell, Mass.
Keegan's Maryland Theatre	Baltimore, Md.	Hathaway's Theatre	New Bedford, Mass.
Grand Theatre	Syracuse, N. Y.	Weber & Rush's Theatre	Binghamton, N. Y.
Lyric Theatre	Altoona, Pa.	Weber & Rush's Theatre	Schenectady, N. Y.
Shea's Theatre	Buffalo, N. Y.	Sheedy's Theatre	Fall River, Mass.
Shea's Theatre	Toronto, Ont.	Sheedy's Theatre	Newport, R. I.
Cook Opera House	Rochester, N. Y.	Doric Theatre	Yonkers, N. Y.
Temple Theatre	Detroit, Mich.	Orpheum Theatre	Mt. Vernon, N. Y.
S. Z. Poli's Theatre	Worcester, Mass.		

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With his own one act play "AT THE WHITE HOUSE."

Having handed in their resignation with Hanlon Bros.' "Fantasma,"

JAMES E. ROME AND MARGUERITE FERGUSON

Will terminate their engagement with said Co. at the Alhambra Theatre, Milwaukee, on March 23, and on March 25 will re-enter Vaudeville, after an absence of three seasons, opening at the Dominion Theatre, Winnipeg, Canada.

Joe, Myra, Buster, Jingles and Louise KEATON

JOE KEATON, The Man with Three Kids, Nurse, Wife, and a Table.

Keith's, Jersey City, this week. Garrick, Wilmington, to follow (Buster's home).

NOTICE TO ROAD MANAGERS

On account of ALTOONA Theatre fire, my act can be engaged for week April 15, between Pittsburg and Cleveland, or near by Cleveland.

If Dates were such that MONEY could buy, The RICH would SHINE and Real Men DIE.

the park at Rome, Ga., and will run twelve weeks of Summer stock in that city, commencing May 6, thus adding another good park to those already secured from last season.

Press Eldridge, who is one of the principal comedians this season with the Al. G. Field Greater Minstrels, will spend his Summer vacation in Germany.

Chris Brown and Mabel Russell report that they have a number of flattering offers for next season, but have not yet settled on their plans.

Mrs. Hunnie Barry is creating something of a sensation with her new gowns, which are marvels of elegance and originality. It is needless to say that they are worn by Mrs. Barry most effectively.

William Gross, the German comedian, has closed with Ferris' Comedians and is now playing vaudeville dates. He opened at the Orpheon Theatre, Davenport, Ia., March 4, and was held over for a second week, with a possible chance of remaining in stock at the theatre all Summer.

Dan Coleman, who has been with Stair and Havlin for the past six seasons, has in preparation a novelty act for vaudeville, by Aaron Hoffman, to be produced next season. Mr. Coleman is stage-manager and also playing the double for Johnny Ray, with whom he has been playing for the past two years. His new act promises to be a success, and he is having a special set made for it. He will be supported by John Clahane and Alma Baner. The act will be seen next season on the Keith and Proctor circuit.

The Six Musical Cuttys have purchased six fine lots as an investment at McLaughlin Park, L. I.

Clark and Hamilton arrived in New York from England on Thursday last on the "Majestic."

Sunday concerts at the Lincoln Square Theatre were resumed on Sunday evening last, under the management of Frank Hamilton and Miqne O'Brien. John L. Sullivan was the headliner.

A musical comedy called The Maid and the Millionaire, by Fred Chapin, will probably be the attraction at Madison Square Roof-Garden next Summer, under the management of Mortimer M. Thiese and Henry Pincus, who have leased the roof for the heated term. Charles H. Burke will be the principal comedian of the co. June 17 is announced as the opening date.

Wilbur Mack has closed with Lovers and Lunatics and will return to vaudeville after an absence of nine years. He will open March 25, presenting his original one-act comedy, The Bachelor and the Maid, introducing three new singing and dancing numbers written by himself.

Alex. Pantages, who owns several theatres in the Northwest, has signed a contract for the erection of another house at Vancouver, B. C., to cost $65,000.

Frederick Lincoln, Western representative of Sullivan and Considine, was in Kansas City a few days ago looking over the ground with a view to opening a new cheap vaudeville house.

This will be the greatest year for Summer parks ever known. The agents who make a specialty of this line already have their hands full, and a number of big acts have signed for the entire heated term.

Pilar Morin has a new act, called The Actress, which she put on for the first time on Sunday evening at Rice's "New Idea" concerts at the Bijou Theatre.

Frank Bostock arrived in New York last week and announced that he had secured a genuine white elephant that will be exhibited at Coney Island next Summer.

Frank "Slivers" Oakley landed in New York a few days ago from England. He played a successful engagement at the London Hippodrome and has been re-engaged for the entire Winter season of 1907-08. He will open with the Barnum and Bailey Circus in this city on Thursday.

A new circular curtain, painted by Arthur Voegtlin and entitled "A Roman Garden," replaced last week at the Hippodrome the red curtain which has done service for a long while. The new curtain is 166 feet long and 44 feet high and is believed to be the largest painted drop curtain in the world.

Florine Linden will shortly make her appearance in vaudeville, and will be featured in a new act called Max S. Witt's Hello Girls, the dialogue and lyrics of which are by Earle C. Jones and the music by Mr. Witt.

The first of E. E. Rice's "New Idea" concerts was given at the Bijou Theatre on Sunday afternoon and evening. The bill included Lionel Lawrence in a monologue, Daisy Green, Edgar L. Davenport and co. in The Man About Town, and a condensed version of The Girl from Paris.

By the "Bremia," which came in from Hamburg on Sunday, arrived the Novella Family and their troupe of animals from the Busch Circus, Berlin. The Novellas, who are acrobats, have with them two elephants, six ponies and two dogs. They will appear with the Barnum and Bailey Circus.

Ned Wayburn moved his school and offices yesterday from 117 West Forty-second Street to his new building at 143 West Forty-fourth Street. The building will be formally opened on March 30, when an entertainment lasting all day will be given in the miniature theatre by the students of the school.

S. K. Hodgon is still very ill. He is suffering from a severe attack of grip, and has been unable to attend to business for the past two weeks.

Clara Wieland, who was very popular at Koster and Bial's some years ago, will make her reappearance here in her singing specialty.

Martin Beck announces that beginning next season the Orpheum circuit will book for first-class vaudeville theatres in Portland, Ore.; Seattle, Tacoma, and Spokane, Wash., and Butte, Mont. Artists playing the Orpheum time will be given dates in these cities, which will extend their time in the West several weeks.

It is more than probable that Louise Dresser will return to vaudeville about the middle of April.

John Junior, who has been playing the leading part with Josephine Cohan in her vaudeville sketch, A Friend of the Family, will sail on March 20 for London, where he will play an extra ten weeks at the Palace Theatre with Miss Cohan.

Carrie Lee Stoyle, recently joined the support of Minnie Seligman in her vaudeville sketch. She is playing the character of an Irish woman, and has made a distinct hit in the part.

Hayden Coffin, the popular English baritone, is playing a five weeks' engagement at the Palace, London. He is regaling his admirers with such novelties as "The Village Blacksmith" and "Tommy Atkins," and has his accompaniments played on a piano.

O'Connor, Saunders and co. are reported to have scored a big hit at Keith's Theatre, Manchester, N. H., with Charles Horwitz's one-act play, The Thoroughbred and the Lady.

The Trocadero Quartette, of which Joe Birnes is still the manager, is receiving splendid notices all along the line. Mr. Birnes' new song, "While I Have You," is making a big hit with George Primrose's Minstrels, with which the Trocaderos are now appearing.

"Doc" Quigley ordered a steak the other day in a dining car on the D. and H., and when it was brought to him he noticed that it was almost raw. "Take that back," said he, "and tell the cook to give it a few more turns over the fire." "Yes sah," observed the darky; "yes sah, but we don't have no fire, we cooks by electricity." "Well, then," said Quigley, "tell him to give it another shock."

While the ballet of the Hippodrome were rehearsing on Wednesday morning last, an iron worker employed in doing some work in the flies lost his balance, fell 50 feet to the stage and was instantly killed. The accident caused a slight panic and a few of the girls fainted. The next day a subscription was started at the Hippodrome for the family of the unfortunate man and over $500 was raised. More than $200 came from the chorus girls.

VAUDEVILLE PERFORMERS' DATES.

Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

Adamini-Taylor—Lyric, Cleveland, 18-23.
Adams, Mabelle—Keith's, Phila., 18-23.
Adams and Mack—Orph., Boston, 18-23.
Adams, Musical—Bijou, Green Bay, Wis.
Addison and Livingston—Star, Jeannette, Pa., 18-23.
Adelmans, Mr. and Mrs. Joseph—Orph., 'Frisco, 18-April 6.
Adler, Flo—Columbia, St. Louis, 18-23, Olympic, Chgo., 25-30.
Alburtus and Millar—Varieties, Bury, Eng., 18-23, Royal, Oldham, Eng., 25-30, Palace, Leeds, Eng., April 1-6.
Alexandre and Bertie—Columbia, Cinti., 17-23.
Alexis and Schall—Grand, Pittsburgh, 18-23.
Ali, George—Colonial, N. Y., 18-23, Keith's, Phila., 25-30.
Aline, Mlle.—Maj., Shreveport, La., 18-23.
Allarty, Mlle.—Hippodrome, N. Y.—Indefinite.
Allen, Nita—Poli's, Springfield, Mass., 18-23.
Allen, Searl and Violet—Columbia, Cinti., 18-23, Haymarket, Chgo., 25-30.
Allison, Bertha—Orph., Reading, Pa., 18-23.
Allison, Mr. and Mrs.—Haymarket, Chgo., 18-23, Keith's, Columbus, 25-30.
Althoffs, The—Hippodrome, N. Y.—Indefinite.
Alvin Brothers—Grand, Pittsburgh, 18-23.
Alvinos, Four—Hippodrome, London, Eng., Feb. 11-March 31.
American Newsboys' Quartette—Orph., Mansfield, O., 18-23, Orph., Chillicothe, O., 25-30.
Americus Four—Keith's, Boston, 18-23.
Ames and Feathers—Olympic, Chgo., 18-23.
Anderson, Andre—Orph., Kansas City, 25-30.
Anderson and Reynolds—Lyric, Parsons, Kan., 18-23.
Andre, Victor—Eden Musee, N. Y.—Indefinite.
A Night in the Slums of London—Alhambra, N. Y., 18-23.
Antelin and Peters—Industrial, Moline, Ill., 18-23.
Apdale's Animals—K. and P. 125th St., 18-23.
Arcaris Trio—Haymarket, Chgo., 18-23.
Aribos, Les—Shea's, Buffalo, 18-23.
Arlington Four—Temple, Detroit, 18-23.
Artois Brothers—Berlin, Ger., 2-April 30.
Avery and Hart—Cook's, Rochester, N. Y., 18-23.
Avon Four—Poli's, Bridgeport, Conn., 18-23.
Asher and Patterson—K. and P. Union Sq., 18-23.
Ashley, Lillian—Mohawk, Schenectady, N. Y., 18-23.
Avolos, Four—Valentine, Toledo, 18-23.
Baader-La Velle Trio—Columbia, St. Louis, 18-23.
Baggesens, The—Olympic, Chgo., 18-23, Haymarket, Chgo., 25-30.
Bailey and Austin—Alhambra, N. Y., 18-23.
Baker Troupe—Lafayette, Detroit, 18-23.
Bard Brothers—Keith's, Phila., 18-23.
Barnes, Stuart—Hammerstein's, N. Y., 18-23.
Barry and Halvers—Orph., Denver, 18-23.
Barry, Katie—Shea's, Toronto, 18-23, Keith's, Cleveland, 25-30.
Barry, Mr. and Mrs. Jimmie—Orph., Bklyn., 18-23, Alhambra, N. Y., 25-30.
Barry and Woolford—Maj., Chgo., 18-23.
Bartholdi's Cockatoos—Bennett's, London, Ont., 18-23.
Basque Quartette—Proctor's, Newark, N. J., 18-23.
Baxter, Sid—Findlay, Findlay, O., 18-23, Bijou, La Crosse, Wis., 25-30.
Bean and Hamilton—Orph., Springfield, O., 18-23.
Beasy's Cats—Orph., Los Angeles, 11-23.
Beaumont's Ponies—K. and P. 58th St., 18-23.
Bedini, Donat—Poli's, Springfield, Mass., 18-23, Poli's, Worcester, Mass., 25-30.
Bedouin Arabs—Orph., Salt Lake City, 18-23, Orph., Denver, 25-30.
Bedouin Arabs, Twenty-four—Hippodrome, N. Y., 4-30.
Belfort, May—H. and B., Bklyn., 18-23.
Bellclaire Brothers—Keith's, Prov., 18-23.
Bellman and Moore—Shea's, Buffalo, 18-23, Shea's, Toronto, 25-30.
Benton, Lew—Poli's, New Haven, Conn., 18-23.
BERGERE, VALERIE—Columbia, Cinti., 18-23.
Bernice—Orph., Minneapolis, 18-23.
Bernier's Marionettes—Proctor's, Newark, N. J., 25-30.
Beroi-Konorah, Mr. and Mrs. Max—Valentine, Toledo, 18-23.
Big City Quartette—K. and P. 58th St., 18-23.
Birch, John N.—Grand, Syracuse, N. Y., 18-23.
Biasonnette and Newman—Bijou, Dubuque, Ia., 18-24, Dominion, Winnipeg, Man., 25-30.
Blanchard, Sue—A. and S., Boston, 18-23.
Blessing, Mr. and Mrs.—Lyric, Joplin, Mo., 18-23.
Bloom and Cooper—K. and P. 23rd St., 18-23.
Bowers, Walters and Crooker—Orph., Reading, Pa., 18-23, Chase's, Wash., 25-30.
Bowker, Dr. John C.—Keith's, Phila., 18-23.
Boyd and Knowles—Wash., Spokane, Wash., 18-23, Star, Seattle, Wash., 25-30.
Boyd, Robert—Hopkins', Louisville, 18-23.
Braham, Harry—Empire, Des Moines, 25-30.
Breen, Harry—Grand, Pittsburgh, 18-23.
Brooks and Vedder—Family, Lancaster, Pa., 18-23, Family, Chester, Pa., 25-30.
Brown Brothers—Olympic, Chgo., 18-23.
Brown, Harris and Brown—Temple, Detroit, 18-23.
Brown, Josephine—Hammerstein's, N. Y., 18-23.
Brown and Wilmot—Bijou, Muskegon, Mich., 18-23.
Browning, Arthur—Bijou, Marquette, Mich., 18-23.
Bruce and Dagneau—Keith's, Manchester, N. H., 18-23.
Bryant and Saville—Grand, Marion, Ind., 18-23, Bennett's, London, Ont., 25-30.
Budworth and Wells—Orph., Chillicothe, O., 18-23.
Buhler, Richard—Orph., Kansas City, 18-23.
Burke, Chas. H.—Hammerstein's, N. Y., 18-23.
Burke's Dogs—Bijou, Kenosha, Wis., 18-23.
Burke, The—Bijou, Superior, Wis., 18-23.
Burton and Brooks—Maj., Ft. Worth, Tex., 18-23, Maj., Shreveport, La., 25-30.
Bush, Frank—Temple, Detroit, 18-23, Cook's, Rochester, N. Y., 25-30.
Byron and Langdon—Orph., Los Angeles, 17-30.
Cahill, William—Novelty, Bklyn., 18-23.
Cameron and Flanagan, Orph., Salt Lake City, 25-30.
Camille and Fona—Howard, Boston, 18-23.
Campbell and Johnson—Apollo, Dusseldorf, Ger., 1-31, Scala, Copenhagen, Den., April 1-30.
Carew, Theo—Keith's, Phila., 25-31.
Carleton, Al.—Cook's, Rochester, N. Y., 18-23.
Carlin and Otto—Poli's, Bridgeport, Conn., 18-23, Poli's, Waterbury, Conn., 25-30.
Caron and Farnum—Orph., Boston, 18-23.
Carp and Herbert—Gotham, Bklyn., 18-23.
Carrie, Mlle.—Grand, Vancouver, B. C., 18-23.
Carroll, Nettie—Keith's, Cleveland, 18-23, Maryland, Balto., 25-30.
Carroll and Baker—Haymarket, Chgo., 18-23.
Carrolton and Hodges—Novelty, Bakersfield, Cal., 18-23, Empire, Los Angeles, Cal., 25-30.
Carson and Willard—Grand, Pittsburgh, 18-23.
Carter and Bluford—Howard, Boston, 18-23.
Carter and Waters—Armory, Binghamton, N. Y., 25-30.
Carters, The—Bijou, Battle Creek, Mich., 18-23.
Cartmell and Harris—Orph., St. Paul, 18-23.
Carus, Emma—Colonial, N. Y., 18-23.
Casad and De Verne—Lyric, Ft. Worth, Tex., 18-23, Lyric, Greenville, Tex., 25-30.
Case, Charley—Orph., Denver, 17-23.
Cates, Four—Olympic, Bellaire, O., 18-23, Howard, Huntington, W. Va., 25-30.
Castonos, Dancing—Lafayette, Detroit, 17-23, Empire, Des Moines, Ia., 25-30.
Chapin, Benjamin—Poli's, Waterbury, Conn., 18-23, Poli's, Bridgeport, Conn., 25-30.
Chatham, Alice—Maj., Chgo., 18-23.
Chatham Sisters—Star, Muncie, Ind., 18-23.
Chefalo and Capretta—Keith's, Phila., 18-23.
Cherry and Bates—Empire, Pittsfield, Mass., 25-30.
Christopher—Crystal, Elkhart, Ind., 18-23.
Clark, Georgiana—Orph., New Orleans, 18-23.
Clark, John F.—Lafayette, Detroit, 18-23.
Clarke, Edward—H. and B., Bklyn., 18-23.
Clarke, Wilfred—Shea's, Toronto, 18-23, Keith's, Phila., 25-30.
Clesares, The—Mexico—Indefinite.
Cliffords, The—Huber's 14 St., 18-23.
Clinton and Jermon—Keeney's, Bklyn., 18-23.
Coakley and McBride—Keith's, Prov., 18-23.
COHAN, JOSEPHINE—Palace, London, Eng., April 1-30.
Cole and Clemens—Olympic, Chgo., 18-23.
Coles, Musical—Radium, Chichacha, I. T., 11-23.
Collins and Hart—Hammerstein's, N. Y., 18-23.
Conley Sisters—Hathaway's, Lowell, Mass., 18-23.
Connelly, Edward—Maj., Chgo., 11-23, Haymarket, Chgo., 25-30.
Conrad, Edith—Poli's, Bridgeport, Conn., 18-23.
Cooper, Leo—Maj., San Antonio, Tex., 17-23, Maj., Ft. Worth, Tex., 24-30.
Cotton, Lola—Bennett's, Ottawa, Ont., 18-23.
Cox Family—Maj., Little Rock, Ark., 18-23.
Cox, Ray—K. and P. 125th St., 18-23.
Cramer and Beverly—Howard, Boston, 18-23.
Crane Brothers—Hammerstein's, N. Y., 18-23.
CRANE, MR. AND MRS. GARDNER—Haymarket, Chgo., 18-23.
Crawford, Clifton—K. and P. Union Sq., 18-23, Keith's, Prov., 25-30.
Cree, Jessica—Bennett's, London, Ont., 18-23, Bennett's, Ottawa, Ont., 25-30.
Creo—Lyric, Lincoln, Neb., 18-23.
CRESSY, WILL M. AND BLANCHE DAYNE—K. and P. Union Sq., 18-30.
Crickets, The—Orph., Boston, 18-23, K. and P. 58th St., 25-30.
Crimmins and Gore—Maj., Houston, Tex., 18-23, Maj., San Antonio, Tex., 25-30.
Cullen, James H.—Chase's, Wash., 25-30.
Cunningham and Smith—Princess, Zanesville, O., 18-23, National, Steubensville, O., 25-30.
Curzon Sisters—Hippodrome, N. Y.—Indefinite.
Cuttys, Six—Orph., Reading, Pa., 18-23.
Daggett, Aurie—Orph., Kansas City, 18-23, Orph., Salt Lake City, 25-30.
Dale and Rose—Atlantic Garden, N. Y., 18-23.
Dale, Violet—Maj., San Antonio, Tex., 17-23, Maj., Ft. Worth, Tex., 25-30.
Daniels, Walter—Auditorium, Lynn, Mass., 18-23.
Dalton, Two—Haymarket, Chgo., 18-23.
Danovas, The—Unique, Eau Claire, Wis., 18-23.
Davis, Edwards—Cook's, Rochester, N. Y., 18-23.
Davis, George C.—Lafayette, Detroit, 18-23.
Davis, Mark and Laura—Star, Donora, Pa., 18-23.
Dawson and Whitfield—Maj., Madison, Wis., 18-23.
DAY, GEORGE W.—Orph., Boston, 18-23, K. and P., Jersey City, 25-30.
De Butz and Brother—Hopkins', Memphis, 18-23.
De Camo, Charles—Hopkins', Louisville, 18-23.
De Faye Sisters—Orph., Allentown, Pa., 18-23.
De Haven Sextette—Orph., Utica, N. Y., 18-23, K. and P., Jersey City, 25-30.
De Laceys, The—Marion, Marion, O., 18-23, Cooper's, Mt. Vernon, O., 25-30.
De Mont Trio—Maj., La Salle, Ill., 18-23.
De Muths, The—Pastor's, N. Y., 18-23.
De Velde and Zelda—Family, Carbondale, Pa., 18-23.
De Voie Trio—Keith's, Boston, 18-23.
De Voy and Miller—Proctor's, Newark, N. J., 18-23.
De Witt, Burns and Torrance—Moss and Stoll Tour, Eng., Feb. 4—Indefinite.
Deane, Sidney—Poli's, Worcester, Mass., 18-23, Colonial, N. Y., 25-30.
Delphino and Delmora—Grand, Pittsburgh, 18-23.
Delmore and Darrell—Maj., Ft. Worth, Tex., 18-23.
Demonio and Bell—Orph., Lima, O., 18-23, Orph., Newark, O., 25-30.
Deming, Joe—Doric, Yonkers, N. Y., 18-23.
Devean, Hubert—National, 'Frisco, 18-23.
Diamond and Smith—Howard, Boston, 18-23.
Dill and Ward—Alhambra, N. Y., 18-23.
Dillon Brothers—Grand, Syracuse, N. Y., 18-23.
Dixon Brothers—Maj., Shreveport, La., 18-23, Maj., Houston, Tex., 25-30.
Dixon and Fields—Columbia, St. Louis, 18-23, Olympic, Chgo., 25-30.
DOHERTY SISTERS—K. and P. Union Sq., 18-23, Proctor's, Albany, N. Y., 25-30.
Dollar Troupe—Hippodrome, N. Y.—Indefinite.
Doll, Alice Lyndon—Grand, Indianapolis, 18-23, Columbia, Cinti., 25-30.
Don and Thompson—Hopkins', Memphis, 18-23.
Dorsch and Russell—Cook's, Rochester, N. Y., 18-23, Grand, Syracuse, N. Y., 25-30.
Dracula—Crystal, Detroit, 18-23.
Drew, Dorothy—Orph., Minneapolis, 18-23, Orph., Omaha, 25-30.
Duffin-Redcay Troupe—Maryland, Balto., 18-23, Temple, Detroit, 25-30.
Dumonts, Three—Keith's, Prov., 18-23.
Dunbar's Goats—Alvarado, Bay City, Mich., 18-23, Crystal, Detroit, 25-30.
Duncan, A. O.—Keith's, Cleveland, 18-23, Grand, Pittsburgh, 25-30.
Duprez, Fred—Young's Atlantic City, N. J., 18-23, Empire, Pittsfield, Mass., 25-30.
Durand Trio—Orph., Kansas City, 18-23.
Dziria, Mlle.—Maj., Chgo., 18-23.
Earl, Belle—Keith's, Phila., 18-23.
Earl and Curtis—Keith's, Boston, 18-23.
Ebert, Franz—Temple, Detroit, 18-23.
Eckert and Berg—Grand, Syracuse, N. Y., 18-23.
Edouin and Edwards—Orph., Kansas City, 18-23, Hopkins', Memphis, 25-30.
Edwards' Boys and Girls—Orph., Bklyn., 18-23.
Edwards, Joe—Lyric, Cleveland, 18-23.
Edwards, Tom—Poli's, Worcester, Mass., 18-23, Poli's, Springfield, Mass., 25-30.
Elinore Sisters—Empire, Hoboken, N. J., 18-23, K. and P. 125th St., 25-30.
Elliott, Belair and Elliott—Maj., Chgo., 18-23.
Elliott and West—National, Steubenville, O., 18-23.
Ellsworth and Burt—Maj., Dallas, Tex., 18-23, Maj., Shreveport, La., 25-30.
Elverton—Hathaway's, Lowell, Mass., 18-23.
Emerson and Baldwin—Maryland, Balto., 19-23 Keith's, Phila., 25-30.
Emperors of Music, Four—Bennett's, Ottawa, Ont., 18-23, Bennett's, Montreal, 25-30.
Empire City Quartette—Alhambra, N. Y., 18-23.
Engleton, Nan—Family, Butte, Mont., 23-30.
Esmeralda Sisters—Hathaway's, Lowell, Mass., 25-30.
Estus, Ed.—Keith's, Prov., 18-23.
Ethel, Baby—Family, Chester, Pa., 11-23.
Evans, Chas. E.—Orph., New Orleans, 25-30.
Evans, George—Shea's, Buffalo, 18-23.
Evans, Josie and Eddie—A. and S., Boston, 18-23.
Evans, Will—Colonial, N. Y., 11-23.
Everhart—Bijou, Wheeling, W. Va., 25-30.
Exposition Four—Keith's, Cleveland, 18-23.
Fadettes, The—Orph., Minneapolis, 18-23, Orph., Denver, 25-April 6.
Falke, Eleanor—Orph., Salt Lake City, 17-23, Orph., Denver, 25-30.
Fantas, Two—Family, Pittston, Pa., 18-23.
Farley, James and Bonnie—Maj., Shreveport, La., 18-23, Maj., Houston, Tex., 25-30.
Fay, Anna Eva—Haymarket, Chgo., 4-23.
Fay, Elfie—Grand, Pittsburgh, 18-23, Temple, Detroit, 25-30.
Felix and Barry—K. and P. 58th St., 18-23.
Fernande-May Trio—Maj., Ft. Worth, Tex., 18-23.
Fields and Ward—Orph., Bklyn., 18-23.
Finley and Burke—Orph., 'Frisco, 17-30.
Finneys, The—Columbia, St. Louis 11-23, Maj., Chgo., 25-30.
FISHER, MR. AND MRS.—Maj., Houston, Tex., 18-23, Maj., San Antonio, Tex., 25-30.
Fiske and McDonough—Orph., Utica, N. Y., 18-23, Trent, Trenton, N. J., 25-30.
Fitzgerald and Quinn—K. and P. 58th St., 18-23.
Fitzgibbon-McCoy Trio—K. and P. Union Sq., 18-23.
Flemen and Miller—Gotham, Bklyn., 18-23, Novelty, Bklyn., 25-30.
Florence Sisters—Salon, Margharita, Rome, Italy, 16-30, Salon, Margharita, Naples, Italy, April 1-15.
Florens Troupe—Haymarket, Chgo., 18-23.
Flynn, Joe—Howard, Boston, 18-23.
Foote and Sister Queenie—Litt's, Phila., Dec. 17—indefinite.
Ford, Don and May—Orph, Portsmouth, O., 18-23.
Ford and Swor—Keith's, Boston, 18-23.
Fords, Four—Hopkins', Louisville, 17-23.
Fortune and Davis—K. and P. Union Sq., 18-23, Proctor's, Newark, N. J., 25-30.
Fowler, Bertie—Maryland, Balto., 18-23.
Fox and Du Ball—Bijou, Sheboygan, Mich., 18-23, Bijou, Oshkosh, Wis., 25-30.
Fox, Madge—Alhambra, N. Y., 18-23.
Fox and Clark—Poli's New Haven, Conn., 18-23.
Francellias—Moore's, Portland, Me., 18-23.
Francis, Emma—Moore's, Portland, Me., 18-23.
Frederick, Helena—Grand, Pittsburgh, 18-23, Chase's, Wash., 25-30.
Fredo and Dare—Gotham, Bklyn., 18-23.
French, Henri—Proctor's, Newark, N. J., 25-30.
Gabriel, Master—Colonial, N. Y., 18-23, Keith's, Phila., 25-30.
Gallagher and Barrett—Chase's, Wash., 18-23.
Gardner, Jack—Orph., St. Paul, 24-30.
Gardner and Maddern—K. and P., Jersey City, 18-23, K. and P., 58th St., 24-30.
Gardner and Revere—Proctor's, Newark, N. Y., 18-23.
Gardner and Vincent—Hathaway's, New Bedford, Mass., 18-23, Howard, Boston, 25-30.
Gartelle Brothers—Keith's, Phila., 18-23.
Gaston and Green—Poli's, Springfield, Mass., 18-23.
Gates and Nelson—Proctor's, Newark, N. J., 18-23.
Genaro's Gondolier Band—K. and P. 58th St., 18-23.
Gilfoil, Harry—Alhambra, N. Y., 18-23.
Gilliban and Murray—Columbia, Cinti., 17-23.
GILROY, HAYNES AND MONTGOMERY—Lyric, Danville, Ill., 18-23, Lyric, Terre Haute, Ind., 25-30.
Glenroy, James Richmond—Orph., Allentown, Pa., 18-23.
GLOSE, AUGUSTA—K. and P. H. O. H., 17-23, K. and P. 5th Ave., 24-30.
Gilmerettis, Six—Proctor's, Newark, N. J., 18-23.
Golden, Geo. Fuller—K. and P. 23d St., 18-23.
Golden and Hughes—Pastor's, N. Y., 18-23.
Gordon, Cliff—Grand, Indianapolis, 18-23.
Gottlob, Mr. and Mrs. Bijou, Decatur, Ill., 18-23, Bijou, Evansville, Ind., 25-30.
Graham, R. E.—K. and P. 125th St., 18-23.
Grannan, Ila—Poli's, Springfield, Mass., 18-23.
Grant, Sydney—K. and P. Union Sq., 18-23.
Green, Daisy—Keeney's, Bklyn., 18-23.
Grenadiers, The Stunning—K. and P. 125th St., 18-23.
Haines, Nat—Gotham, Bklyn., 18-23.
Haley and Harty—Savoy, Cumberland, Md., 18-23.
Hallen and Fuller—Maj., Chgo., 25-30.
Hamilton, Ann—Main St., Peoria, Ill., 18-23.
Harding, Edna—Haymarket, Chgo., 18-23.
Harding and Ah Sid—Lyric, Cleveland, 18-23.
Harrison, Lee—Orph., Los Angeles, 11-23.
Hart and Donnette—Bennett's, Ottawa, Ont., 18-23, Auditorium, Quebec, Can., 25-30.
Harvey, Harry—Olympic, Chgo., 18-23.
Haviland, Butler—Howard, Boston—Indefinite.
Hawaiian Serenaders—Haymarket, Chgo., 18-23.
Hawkins, Lew—Columbia, Cinti., 17-23.
Hawley and Olcott—Keith's, Boston, 18-23.
Hayman and Franklin—Alhambra, Brighton, Eng., 18-23, Hippodrome, Portsmouth, Eng., 25-30, Tower, Blackpool, Eng., April 1-6, Middlesex, London, Eng., 8-13.
Hayes Ed. C.—Maj., Sandusky, O., 18-23, Loraine, O., 25-30.
Haynes, Al.—Maryland, Balto., 18-23, Garrick, Wilmington, Del., 25-30.
Heath and Walsh—Orph., Springfield, O., 18-23.
Heeley and Meeley—Leibich, Breslau, Ger., 1-31, Battenburg, Leipzig, Ger., April 1-30.
Heim Family—Bijou, Winnipeg, Man., 18-23.
HELENA, EDITH—Hammerstein's, N. Y., 18-23, Poli's, Hartford, Conn., 25-30.
Hennings, Lewis and Hennings—Keith's, Cleveland, 18-23, Temple, Detroit, 25-30.
HERRMANN, ADELAIDE—Orph., St. Paul, 17-23, Orph., Minneapolis, 25-30.
Herron, Bertie—Keith's, Prov., 18-23.
Herzog's Stallions—Hippodrome, N. Y.—Indefinite.
Hickman Brothers—Grand, Syracuse, N. Y., 18-23, Colonial, Lawrence, Mass., 25-30.
Hill, Hamilton—Valentine, Toledo, 18-23, Crystal, Detroit, 25-30.
Hill, Murray K.—Mohawk, Schenectady, N. Y., 18-23.
Hilliard, Robert—Alhambra, N. Y., 18-23.
Hillman, George—Bijou, Adrian, Mich., 18-23.
Hoch, Emil—Hathaway's, New Bedford, Mass., 18-23, Auditorium, Lynn, Mass., 25-30.
Holdsworth, The—Poli's, Hartford, Conn., 18-23.
Holland, E. M.—Grand, Pittsburgh, 18-23, Temple, Detroit, 25-30.
Holland, Zay—K. and P. 23d St., 18-23.
Holloways, Four—Hippodrome, N. Y.—indefinite.
Holmes, Taylor—Proctor's, Newark, N. J., 25-30.
Hondini—Keith's, Columbus, O., 18-23, Chase's, Wash., 25-30.
Howard Brothers—Family, Butte, Mont., 18-30.
Howard and Howard—Orph., Omaha, 18-23, Maj., Chgo., 25-30.
Howard and North—K. and P. 125th St., 18-23.
Howard and Rutherford—Keith's, Manchester, N. H., 18-23.
Howard's Ponies—Haymarket, Chgo., 18-23.
Howison, Chas.—Maj., Chgo., 18-23.
Hughes, Mr. and Mrs. Gene—Proctor's, Newark, N. J., 18-23.
Hunn, Mr. and Mrs. Ben—Olympic, Chgo., 18-23.
Hyams and McIntyre—Keith's, Prov., 18-23.
Iman—Atlantic Garden, N. Y., 18-23.
Ince, John E.—K. and P. 58th St., 18-23.
Inman—Atlantic Garden, N. Y., 18-23.
Innes and Ryan—Idea, Fond du Lac, Wis., 18-23.
Italian Trio—Shea's, Toronto, 18-23.
Jackson Family—Grand, Pittsburgh, 18-23.
Jarvis and Tudor—Orph., Van Couver, B. C., 18-23.
Jerome, Elmer—Lyric, Joplin, Mo., 18-23.
Johnson and Wels—Apollo, Berlin, Ger., 4-28.
JOHNSTONS, THE MUSICAL—Chase's, Wash., 18-23, Grand, Pittsburgh, 25-30.
Josselin Trio—Poli's, Bridgeport, Conn., 18-23.
Jundta, Les—Keith's, Boston, 18-23.
Jupiter Brothers—Keeney's, Bklyn., 18-23.
Karolyn, Four—Hippodrome, N. Y.—indefinite.
Kartelli—Central, Dresden, Ger., 11-28.
Kaufman Troupe—Grand, Syracuse, N. Y., 18-23.
Kates Brothers—Lyric, Terre Haute, Ind., 18-23.
Keatons, Three—K. and P., Jersey City, 18-23, Garrick, Wilmington, Del., 25-30.
Keeley Brothers—Doric, Yonkers, 18-23.
Keene, Mabel—Olympic, Chgo., 18-23.
Keife, Zena—Orph., Allentown, Pa., 25-30.
Kelcy, Alfred—Columbia, St. Louis, 18-23, Olympic, Chgo., 25-30.
Keller's Acrobats and Dancers—K. and P. 58th St., 18-23.
Kelly, John T.—K. and P. 125th St., 18-23, Proctor's, Troy, N. Y., 25-30.
Kelly and Kent—Gotham, Bklyn., 18-23.
Kelly, Nora—Trent, Trenton, N. J., 18-23, Keith's, Phila., 25-30.
Kelly and Violette—K. and P. 23d St., 18-23.

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AMONG THE MUSIC PUBLISHERS.

Headliners who are using material from the Feist Publishing House are as usual very numerous this season. Sue Smith, the Flower Girl, is singing Mabel McKinley's "Golden Rod" and "Could You Learn to Love a Little Girl Like Me?" at the Keith and Proctor houses. The Four Musketeers have had them going in Chicago with "The Bullfrog and the Coon." Miss Florence Saunders is singing "Au Revoir, My Little Hyacinth," on the K. and P. circuit. Miss Thelma Fair in James Sullivan and company's comedy sketch is singing "There Is Room for Us All on the Trolley."

Len Spencer, of Len Spencer's Lyceum, has established a new service in his agency which should prove valuable for singers, music publishers and managers of five-cent vaudeville and moving picture houses. He furnishes a regular service of singers, songs and slides to managers on his list.

Governor Hughes led the march at the Purim ball at Madison Square Garden Thursday night to the music of "Little One, Good-Bye," the great Shapiro success. Afterward at the Governor's request, the song was acceptably rendered by Sally Brown.

Franklin Wallace, the tenor singer, introduced Charles K. Harris's new ballad, "Just Because I Love You."

The young American Quintette state that Billy Johnson's coon love ballad, "I'm Keeping My Love Lamp Burning for You," is winning more favor than ever. The number is published by the New York Music Publishing House.

Three numbers in The White Hen that appear to be the most popular are the waltz song, "That's Why the Danube Was Blue," "At Last We're All Alone" and the little love ballad, "Edelweiss." Stern and Company are the publishers.

"Love Me and the World Is Mine," by Reed and Ball, has proven exceedingly popular.

S. Clarence Engel, the clever pianist and composer of a great many instrumental and vocal successes, is now promoting the interests of the house of Shapiro.

An unusually long list of artists are using the Jerome and Schwartz song, "My Irish Rosie," published by Francis, Day and Hunter. The list includes such well-known names as Hattie Williams, Bonita, Kathryn Miley, Libby and Thayer, Lena La Canvier, Mabel Darr, Charles and Nellie King, Netta Vesta, Noble Sisters, Helen Bertram, May Melville, Eleanor Henry, Lee Fong Foo and many others.

Kelly, Walter C.—Olympic, Chgo., 18-23. Columbia, St. Louis, 25-30.
Kendall, Preston—Mel., Chgo., 18-23.
Kenny and Hollis—Keith's, Cleveland, 18-23. Pastor's, N. Y., 25-30.
Kenredy and Rooney—Orph., Bklyn., 18-23.
Kenton, Dorothy—Orph., Los Angeles, 11-23.
Kimball Brothers—Novelty, Denver, Col., 25-30.
Kinzo-Moulins, Les—Hopkins', Louisville, 17-23.
Kingsley and Lewis—Auditorium, Quebec, Can., 18-23. Bennett's, Montreal, 25-30.
Kinsons, The—Hathaway's, Lowell, Mass., 18-23.
Kita Bansai Troupe—Poli's, Springfield, Mass., 18-23.
Kitamura Troupe—Orph., Bklyn., 18-23.
Klein, Paul—Maj., Chgo., 18-23, Haymarket, Chgo., 25-30.
Knight Brothers and Sawtelle—Shea's, Buffalo, 18-23, Shea's, Toronto, 25-30.
Kohler and Marion—Olympic, Springfield, Ill., 18-23.
Kurtis and Bunns—Empire, Los Angeles, Cal., 18-30.
La Clair and West—Electric, Waterloo, Ia., 18-23, Blitz, Davenport, Ia., 25-30.
La Cruiz, Paul—Poli's, Bridgeport, Conn., 18-23.
La Delbo—Bijou, Kalamazoo, Mich., 18-23.
La Maze Brothers—Orph., Minneapolis, 18-23.
La Toll Brothers—Richmond, N. Adams, Mass., 18-23.
La Toy Brothers—Castle, Bloomington, Ill., 18-23.
La Tour Sisters—Grand, Pittsburgh, 18-23.
La Vella, The—Circus, Bury, Eng., 18-23. Grand, Manchester, Eng., 25-30. Grand, York, Eng., April 1-6.
Labahans, The—Orph., St. Paul, 11-23.
Ladell and Crouch—Colonial, N. Y., 18-23.
Lalla, Selbini—K. and P. 23d St., 18-23.
Lamar and Gabriel—Colonial, N. Y., 18-23, Keith's, Phila., 25-30.
Lancaster, Tom—Empire Circuit, Triton, Feb. 24—indefinite.
Latina, Mlle.—Novelty, Bklyn., 18-23.
Laurels, Three—Hammerstein's, N. Y., 18-23.
Lawrence and Harrington—Pastor's, N. Y., 18-23.
LE BRUN OPERA TRIO—K. and P. Union Sq., 18-23.
Le Clair, Harry—Pastor's, N. Y., 18-23.
Le Dent—Hammerstein's, N. Y., 18-23. Keith's, Phila., 25-30.
Le Maire and Le Maire—Empire, Des Moines, Ia., 18-23.
Le Pages, The—Apollo, Nuremburg, Bavaria, 16-April 15.
Le Roy and Woolford—K. and P., Jersey City., 18-23.
Lee, Pittsburgh and Oneida—Marion, Marion, O., 18-23, Marvin, Findlay, O., 25-30.
Lee Tung Foo—Chase's, Wash., 18-23, Trent, Trenton, N. J., 25-30.
Leighton, Three—Columbia, Cinti., 18-23, Hopkins', Louisville, 25-30.
Lennon, Robert B.—Grand, Milwaukee, 18-23.
Leonards, The, and Anderson—Mohawk, Schenectady, N. Y., 18-23.
Leonard and Lester—A. and S., Boston, 18-23.
LESLIE, BERT—Novelty, Bklyn., 18-23, Hammerstein's, N. Y., 25-30.
Leslie, Eddie—Grand, Vancouver, B. C., 18-23.
Leslie and Williams—Bijou, Appleton, Wis., 18-23, Bijou, Green Bay, Wis., 25-30.
Lester and Manning—Olympic, Chgo., 18-23.
Levey, Ethel—Temple, Detroit, 18-23.
Levy, Bert—Orph., Los Angeles, 18-30.
Levy, Mr. and Mrs. Jules—Family, Williamsport, Pa., 18-23.
Lewis and Chapin—La Salle, Keokuk, Ia., 18-23.
Linton and Lawrence—Shea's, Toronto, 18-23.
Little Hip—Orph., Kansas City, 25-30.
Lloyd, Alice—Orph., Bklyn., 11-23.
Lockhart Sisters—Maj., Dallas, Tex., 18-23, Maj., Shreveport, La., 25-30.
LONG, NICK, AND IDALENE COTTON—Keith's, Cleveland, 18-23.
Lorimer, Jack—Poli's, New Haven, Conn., 18-23.
Lovenberg Sisters—Keith's, Prov., 18-23.
Lucas, Jimmy—Orph., New Orleans, 18-23.
Luce and Luce—Novelty, Bklyn., 18-23.
Lucia and Viate—Keith's, Manchester, N. H., 18-23.
Lucier, Mr. and Mrs. Fred—Family, Chester, Pa., 18-23.
Lucy and Lucier—Maj., San Antonio, Tex., 18-23.
Lukens, Four—Grand, Indianapolis, 18-23, Columbia, Cinti., 25-30.
Lynch, Dick—Keith's, Boston, 18-23.
Mabel, Milz.—Keith's, Phila., 18-23.
Macart's Monkeys—Novelty, Bklyn., 18-23.
Macdonald, James F.—Grand, Pittsburgh, 18-23, Maj., Chgo., 25-30.
Mack, Charles—Orph., Boston, 18-23.
Macy and Hall—Keith's, Prov., 18-23.
Madcaps, Three—Keeney's, Bklyn., 18-23.
Magnani Family—Orring Brothers, Mexico—indefinite.
Maltese, Fred—Lafayette, Detroit, 18-23.
Manek Shah—Orph., Springfield, O., 18-23.
Mann, Danny—Family, Chester, Pa., 18-23.
Marceline—Hippodrome, N. Y.—indefinite.
Marco Twins—Keith's, Phila., 18-23.
Mareena, Nevaro and Mareena—Grand, Indianapolis, 18-23.
Marguerite and Hanley—Lafayette, Detroit, 18-23.
Marino—Keeney's, Bklyn., 18-23.
" Marue Covington "—Maj., Chgo., 11-23.
Martini and Maxmillian—Gotham, Bklyn., 18-23.
Martini, Dora—Temple, Detroit, 18-23.
Mathieu, Juggling—Bijou, La Crosse, Wis., 18-23, Unique, Eau Claire, Wis., 25-30.
Matsettis, Acrobats—Temple, Detroit, 18-23.
Maxwell, James—A. and S., Boston—indefinite.
McCarthy, Miles—Empire, Hoboken, N. J., 18-23.
McCay, Windsor—Grand, Indianapolis, 18-23.
McClain, Billy—Dublin, Ire., 18-23, Liverpool, Eng., 25-30, Manchester, Eng., April 1-6, Hull, Eng., 8-14.
McCord, Lewis—Grand, Indianapolis, 18-23.
McCrea and Poole—Poli's, Springfield, Mass., 18-23.
McCree, Junie—Valentine, Toledo, 18-23, Cook's, Rochester, N. Y., 25-30.
McCune and Grant—Unique, Minneapolis, 18-23.
McKinley, Mabel—Maj., Chgo., 18-23.
M'MAHON AND CHAPELLE—Grand, Pittsburgh, 18-23, Chase's, Wash., 25-30.
M'MAHON'S WATERMELON GIRLS—Grand, Pittsburgh, 18-23, Chase's, Wash., 25-30.
McNaughtons, The—Orph., Bklyn., 11-23.
Mellch, Albertine—Keith's, Manchester, N. H., 18-23.
Melville and Higgins—Moore's, Portland, Me., 18-23.
Melvin Brothers—Orph., Boston, 18-23.
MEREDITH SISTERS—Poli's, Bridgeport, Conn., 18-23, Poli's, Hartford, Conn., 25-30.
Metsettis, Eleven—Temple, Detroit, 18-23.
Miaco, Steve—Poli's, Worcester, Mass., 18-23, Poli's, Bridgeport, Conn., 25-30.
Miles and Raymond—Family, Chester, Pa., 18-23.
Military Octette, The—Poli's, New Haven, Conn., 18-23, Colonial, Lawrence, Mass., 25-30.
Millian, Max—Keith's, Boston, 18-23.
Millman Trio—Alhambra, London, Eng., 18-April 28.
Mimic Four—Keeney's, Bklyn., 18-23.
Montague's Cockatoos—Family, Williamsport, Pa., 18-23, Family, McKeesport, Pa., 25-30.
Morris, Cronin—Colonial, N. Y., 18-23.
Mortimer, Chas.—Edison, San Antonio, Tex., 18-23, Edison, Galveston, Tex., 25-30.
Morton and Elliott—Wintergarten, Berlin, Ger., 4-28.
Morton, James J.—Hopkins', Louisville, 17-23.
Mosher, Houghton and Mosher—Keith's, Cleveland, 18-23.
Motegirl, La—Richard's Tour, Australia, 4-30.
Moullere Sisters—Keith's, Boston, 18-23.
Mowatts, Six—Keith's, Prov., 18-23.
Mueller and Mueller—Mal., Chgo., 18-23.
Mullen and Correlli—Poli's, New Haven, Conn., 18-23, Poli's, Hartford, Conn., 25-30.
Murphy, Mr and Mrs. Mark—H. and B., Bklyn., 18-23, Hathaway's, New Bedford, Mass., 25-30.
Murphy and Nichols—Hathaway's, Lowell, Mass., 18-23.
Murphy, Stanley and Murphy—Huber's, 14th St., 11-23.
Murphy-Whitman—Keith's, Prov., 18-23.
Murphy and Willard—Valentine, Toledo, 18-23.
Murray, Elizabeth M.—Orph., Minneapolis, 17-23, Orph., Omaha, 25-30.
Murray, Clayton and Drew—Richmond, N. Adams, Mass., 18-23.
Newell and Niblo—Syndicate Halls, London, Eng., Jan. 21-April 1.
NIBLO, FRED—Palace, London, Eng., April 2-30.
Nobles, Milton and Dolly—Empire, Paterson, N. J., 18-23.
Noblette and Marshall—Jeffer's, Saginaw, Mich., 18-23.
Nome—La Salle, Keokuk, Ia., 18-23.
Norman, Mary—Keith's, Phila., 18-23, Keith's, Boston, 25-30.
NORTON, MISS, AND PAUL NICHOLSON—Cook's, Rochester, N. Y., 18-23, Shea's, Buffalo, 25-30.
Norworth, Jack—Keeney's, Bklyn., 18-23.
Nowlin, Dave—Orph., New Orleans, 25-30.
Nye, Ned—Orph., St. Paul, 11-23, Orph., Minneapolis, 25-30.
Nugent, J.—Temple, Ft. Wayne, Ind., 18-23.
O'Brien and Buckley—H. and B., Bklyn., 18-23.
O'Connor Sisters—Shea's, Buffalo, 18-23.
Odell and Kinley—Grand, Joliet, Ill., 18-23.
Ohma, Carl and Mary—Maryland, Balto., 18-23.
Okabe's Japs—K. and P. 125th St., 18-23.
Olive, Mlle.—Lyric, Cleveland, 18-23.
Olympia Quartette—Orph., Reading, Pa., 18-23, Orph., Allentown, Pa., 25-30.
Onlaw Trio—Cook's, Rochester, N. Y., 18-23.
Ouri, Adele Purvis—Family, Chester, Pa., 18-23.
Ordway, Laura—Gotham, Bklyn., 18-23.
Orth and Bern—Shea's, Toronto, 18-23.
Otaro Japs—Maj., Madison, Wis., 18-23.
Owen, Garry—Auditorium, Quebec, Can., 18-23.
Oxavo—Grand, Portland, Ore., 18-23.
Papinta—Columbia, St. Louis, 18-23.
Parish—Bijou, Decatur, Ill., 18-23.
Patty Brothers—Hippodrome, N. Y., 4-30.
Patty-Franks—Orph., Kansas City, 18-23.
Pekin Zouaves—K. and P. 23rd St., 18-23.
Perry, Frank L.—Lyric, Joplin, Mo., 18-23, Lyric, Springfield, Mo., 24-30.
Personi, Camille—Maj., San Antonio, Tex., 18-23, Maj., Ft. Worth, Tex., 25-30.
Peters, Phil and Nettie—Empire, Hackney, London, Eng., 18-23, Empire, Holloway, London, Eng., 25-30, Empire, New Cross, London, Eng., April 1-6, Empire, Sheppard's, Bush, London, Eng., 15-30.
Philbrick and Reynolds—Lafayette, Detroit, 18-23.
Phillips, Leonard—Star, Munich, Ind.—indefinite.
Picolo Midgets—Mel., Chgo., 18-23.
Pierce and Maine—Hammerstein's, N. Y., 18-23.
Pollyn, Three—Novelty, Denver, 18-23.
Polly Pickle's Pets—Keith's, Cleveland, 18-23, Keith's, Columbus, 25-30.
Potter and Harris—K. and P. 23rd St., 18-23, Keith's, Boston, 25-30.
Powell, Wm. F.—Grand, Indianapolis, 18-23.
Power's Elephants—Hippodrome, N. Y.—indefinite.
Powers, Mr. and Mrs. John T.—Maj., Chgo., 18-23, Haymarket, Chgo., 25-30.
Prentice Trio—Dewsky, Denver, 25-30.
Purcell, Robert—Haymarket, Chgo., 18-23.
Quaker City Quartette—K. and P. 125th St., 18-23, Keith's, Prov., 25-30.
Quartette, The—Maj., Chgo., 18-23.
Quinz, Mackey and Nickerson—Orph., Los Angeles, 18-30.
Quinn, Dan—Eden Musee, N. Y.—indefinite.
Quinlan and Mack—Shea's, Toronto, 18-23, Keith's, Columbus, 25-30.
Radford and Winchester—Poli's, New Haven, Conn., 18-23.
Rasto and Bertram—Proctor's, Troy, N. Y., 18-23.
Rafayette's Dogs—Keith's, Prov., 18-23.
Raffin's Monkeys—Grand, Pittsburgh, 18-23.
Ramza and Arno—Mohawk, Schenectady, N. Y., 18-23.
Ranf, Claude—Bijou, Flint, Mich., 18-23.
Rashmen, Louis A.—Bijou, Anderson, Ind., 18-23, Olympic, S. Bend, Ind., 25-30.
Rastus and Banks—Palace, Glasgow, Scot., 18-23. Grand, Hanley, Eng., 25-30, Hippodrome, Ealing, Eng., April 1-6, Empire, Willesden, Eng., 8-13.
Ravenscroft, Charlotte—Grand, Pittsburgh, 18-23.
Rawls and Von Kaufman—Star, Seattle, Wash., 18-23.
Rav, Fred—Poli's, New Haven, Conn., 18-23.
Raymond, Julia—Maryland, Balto., 18-23.
Raymond and Caverly—Shea's, Buffalo, 18-23.
Raymond and Clark—Lyric, Cleveland, 18-23.
Redmond, Julia—Maryland, Balto., 18-23, Garrick, Wilmington, Del., 25-30.
Red Owl, The—Orph., Bklyn., 18-23.
Redwood and Harvey—Hopkins', Louisville, 17-23.
Reed, Harry L.—Washington, Buffalo—indefinite.
Reeve Sisters—Olympic, Chgo., 18-23.
REID SISTERS—Orph., St., Paul, 11-23, Orph., Minneapolis, 25-30.
Reidy and Currier—Poli's, Bridgeport, Conn., 18-23.
Reif Brothers—Orph., Bklyn., 18-23.
Remington, Mayne—Keith's, Manchester, N. H., 18-23, K. and P. 58th St., 25-30.
Reno and Azora—Lyric, S. McAlester, I. T., 18-23.
Renz, Thorne—H. and B. Bklyn., 18-23, Keith's, Phila., 25-30.
Reynard, Ed. F.—Olympic, Chgo., 18-23, Columbia, St. Louis, 25-30.
Rianos, Four—Orph., Salt Lake City, 18-30.
Ricardo's Lions—Huber's 14th St., 18-23.
Rice and Cohen—Orph., Minneapolis, 17-23, Orph., St. Paul, 24-30.
Rice and Elmer—Pastor's, N. Y., 18-23, Howard, Boston, 25-30.
Rice and Prevost—K. and P. 125th St., 18-23.
Rice, Fanny—Columbia, Cinti., 17-23.
Richards—Orph., Columbus, Ind., 18-23.
Rich Duo—Pastor's, N. Y., 18-23.
Rich, Jack and Bertha—Armory, Binghamton, N. Y., 18-23, Mohawk, Schenectady, N. Y., 25-30.
Richardson, Lavender—Orph., Springfield, O., 18-23.
Robert's Animals—Proctor's, Newark, N. J., 18-23.
Roberts, Hayes and Roberts—Columbia, St. Louis, 18-23.
Roberts, R. A.—Colonial, N. Y., 18-23.
Robisch and Childress—Orph., Leavenworth, Kan., 18-23, Maj., La Salle, Ill., 25-30.
Robyns, Mr. and Mrs.—Maj., Dallas, Tex., 18-23, Maj., Shreveport, La., 25-30.
Rockway and Conway—Maj., Madison, Wis., 18-24.
ROGERS, ROBERT, AND LOUISE MACKINTOSH—Bijou, Lincoln, Neb., 18-23.
Rogers and Deeley—Proctor's, Newark, N. J., 18-23.
Rooney, Kate—Colonial, N. Y., 18-23.
Rooney and Bent—Hammerstein's, N. Y., 18-23.
Rosaire and Doreto—Shea's, Buffalo, 18-23.
Rose, Julian—Maryland, Balto., 18-23.
Rose and Kelly—Colonial, N. Y., 18-23.
Roses, Three—Maryland, Balto., 18-23, Keith's, Phila., 25-30.
Ross and Lewis—Palace, Blackpool, Eng., 18-23, Royal, Oldham, Eng., 25-30, Grand, Hanley, Eng., April 1-6, Grand, Stockton, Eng., 8-13.
Rossi and Paulo—Hopkins', Louisville, 18-23.
Rousell—Empire, Santa Cruz, Cal., 18-23.
Rowlands, The—Hippodrome, N. Y.—indefinite.
Russell, Musical—Maj., Sandusky, O., 18-23.
Russell and Held—Maj., Dallas, Tex., 17-23, Maj., Shreveport, La., 25-30.
RYAN, THOMAS J., AND MARY RICHFIELD—Gotham, Bklyn., 18-23, K. and P. 23d St., 25-30.
SAMEL, JOSEPHINE—South Africa, Feb. 11-June 1.
Sabine and Dale—Howard, Boston, 18-23.
Sailor and Barbaretto—Novelty, Bklyn., 18-23, Hammerstein's, N. Y., 25-30.
Salmon and Chester—Chute's, 'Frisco, 18-23.
Salvaggis, Five—K. and P. 58th St., 18-23.
Sanderson, Julia—Chase's, Wash., 18-23, Poli's, Springfield, Mass., 25-30.
Saunders, Florence—K. and P. 125th St., 18-23.
Sato, O. K.—Kursaal, Geneve, Switzerland, 16-April 15.
Satonka—Huber's, 14th St., 18-23.
Scott and Wilson—Keith's, Cleveland, 18-23.
Selbini and Grovini—Chase's, Wash., 18-23, Howard, Boston, 25-30.
Semon, Charles F.—Poli's, Bridgeport, Conn., 18-23.
Semons, Three—Crystal, Detroit, 18-23, Olympic, S. Bend, Ind., 25-30.
Seymour and Crippe—Orph., Boston, 18-23.
Seymour Sisters—Orph., Portsmouth, O., 18-23.
Sharp Brothers—Orph., 'Frisco, 18-30.
Sharp, Charles—Maj., Ft. Worth, Tex., 18-23.
Shattuck, Truly—Valentine, Toledo, 18-23.
Shaws, Aerial—Hathaway's, Lowell, Mass., 18-23.
Sherman and De Forest—Columbia, Cinti., 18-23, Maj., Chgo., 25-30.
Sleeden' Pantomime—Grand, Syracuse, N. Y., 18-23.
Simms, Willard—Poli's, Bridgeport, Conn., 18-23.
Sloan, Blanch—Young's, Atlantic City, N. J., 18-23.
Smith and the Johnsons—Grand, Indianapolis, 18-32.
Smith, Sue—Proctor's, Newark, N. J., 18-23.
SNYDER AND BUCKLEY—Mohawk, Schenectady, N. Y., 18-23, Chase's, Wash., 25-30.
Spadoni—Mohawk, Schenectady, N. Y., 18-23.
Speddon and Herson—Star, Martinsville, Ind., 18-23, Orph., Phila., 25-30.
Spinsell Brothers and Mack—Hansa, Hamburg, Ger., 1-31, Apollo, Dusseldorf, Ger., April 1-30.
Spook Minstrels—Keith's, Phila., 25-30.
St. John and Le Fevre—Keith's, Boston, 18-23.
St. Julian, M.—Bijou, Lansing, Mich., 18-23, Bijou, Bay City, Mich., 25-30.
St. Leon and McCusick—Crystal, Elkhart, Ind., 18-23.
St. Onge Brothers—Orph., Kansas City, 17-23, Haymarket, Chgo., 25-30.
Staley's Transformations—Alhambra, N. Y., 18-23.
Stanton and Modena—Mohawk, Schenectady, N. Y., 18-23.
Stebbins, Si—Haymarket, Chgo., 18-23.
Steger, Julius—Keith's, Boston, 18-23, Keith's, Prov., 25-30.
Stevens and Keeley—Orph., Portsmouth, O., 18-23.
Stevenson and Nugent—K. and P. 125th St., 18-23.
Stuart and Keeley Sisters—Bijou, Flint, Mich., 18-23.
Sullivan, James E.—K. and P. 23rd St., 18-23.
Sullivan and Pasquelena—Keith's, Manchester, N. H., 18-23.
Sunny South, The—Keith's, Boston, 18-23, Keith's, Manchester, N. H., 25-30.
Sutcliffe's Acrobats—Grand, Indianapolis, 18-23.
Swain and Powers—Cooper's, Mt. Vernon, O., 18-23.
Swan and Bambard—Poli's, Springfield, Mass., 18-23.
Swor Brothers—Novelty, Bklyn., 18-23.
Sylvester, Jones, Pringle and Morrell—Keith's, Phila., 25-30.
Tally-Ho Duo—Family, Mahanoy City, Pa., 18-23.
Tanguay, Eva—Maj., Chgo., 18-23, Grand, Pittsburgh, 25-30.
Tannehill and Radcliffe—Gaiety, Springfield, Ill., 18-23.
Tanner and Gilbert—Star, Seattle, Wash., 18-23.
Tate's Motoring—Moore's, Portland, Me., 18-23.
Taylor, Alice and Henry—H. and B., Bklyn., 18-23.
Taylor, Cary E.—Hopkins', Louisville, 17-23.
Teal, Raymond—Main St., Peoria, Ill., 18-23, Lyric, Danville, Ill., 25-30.
Tenley, Elmer—K. and P. 125th St., 18-23.
Thompson, W. H.—Shea's, Buffalo, N. Y., 18-23.
Thorne and Carleton—Keith's, Phila., 18-23.
Thorne, Mr. and Mrs. Harry—Proctor's, Newark, N. J., 25-30.
Tighe's Collegians—Poli's, Hartford, Conn., 18-23.
Todesca-Keating Trio—Howard, Boston, 18-23.
Tomkins, William—Moore's, Portland, Me., 18-23.
Tops and Topsy—Family, Williamsport, Pa., 18-23.
Toy and Toy—Pastor's, N. Y., 18-23.
Tracy, Mr. and Mrs.—Pastor's, N. Y., 18-23.
Trask, Gladden and Babb—Family, Butte, Mont., 18-23.
Travers, Belle—Atlantic Garden, N. Y., 18-23.
Troubadours, Three—Orph., Omaha, 17-23, Orph., St. Paul, 24-30.
Trovollo—H. and B., Bklyn., 18-23.
Truesdell, Mr. and Mrs. Howard—Keith's, Manchester, N. H., 18-23.
Tsude, Harry—Family, Chester, Pa., 18-23.
Tulsa—Marion, Marion, O., 18-23, Marvin, Findlay, O., 25-30.
Tyce, Lillian—K. and P. 23rd St., 18-23, Keith's, Prov., 25-30.
Tyson and Brown—Atlantic Garden, N. Y., 18-23.
Usher, Claude and Fannie—Olympic, Chgo., 18-23, Columbia, St. Louis, 25-30.
Van, Billy—Poli's, New Haven, Conn., 18-23, Poli's, Hartford, Conn., 25-30.
Van, Charles and Fanny—Hathaway's, Lowell, Mass., 18-23.
Van Gofre and Cotrely—Variety, Great Falls, Mont., 11-April 6.
Vance, Clarice—Keeney's, Bklyn., 18-23, Orph., Bklyn., 25-30.
Vasco—Columbia, Cinti., 17-23.

VAUDEVILLE. VAUDEVILLE.

HARRY BRAHAM

The Man with One Hundred Faces and Characters from Charles Dickens.

Empire Theatre, Des Moines, Iowa, March 25, 1907.

SMEDLEY AND ARTHUR CO.

BUSTER BELLOWS says: "How'd I was dead, boy? I hear'd so, too: knew it was a lie soon as I hear'd it."

Drippings from "A DROP IN THE BUCKET." Runs Comedy.

That great little act, "LITTLE BROTHER," going better than ever.

Frank Coombs The Minstrel TENOR

The Charming ACTRESS Muriel Stone

"THE LAST OF THE TROUPE" By CHARLES HORWITZ

Vassar Girls—Bennett's, London, Ont., 18-23, Bennett's Ottawa, Ont., 25-30.
Veolette and Old—Lyric, Terre Haute, Ind., 18-23.
Vermette and Dumas—Cirque Medrano, Paris, Fr., Feb. 16-March 23.
Vernon—Poli's, New Haven, Conn., 18-23, Poli's, Bridgeport, Conn., 25-30.
Victoria, Vesta—Hammerstein's, N. Y., 11-23.
Villers and Lee—K. and P. 23rd St., 18-23.
Viviana, Two—Valentine, Toledo, 18-23.
Vokes and Daly—Orph., New Orleans, 18-23, Lyric, Mobile, Ala., 25-30.
Volta—Orph., New Orleans, 18-23.
Wakefield, Willa Holt—Temple, Detroit, 18-23, Keith's, Cleveland, 25-30.
Waldorf and Mendez—K. and P. Union Sq., 18-23.
Walters and Prouty—Empire, Paterson, N. J., 18-23.
Walton, Fred—Maj., Chgo., 18-23.
Ward Brothers—Keith's, Boston, 18-23.
Ward and Curran—Keeney's, Bklyn., 18-23.
Ward and Hoag—Orph., Boston, 18-23.
Washburn, Rose—Alvarado, Bay City, Mich., 18-23.
Waterbury Brothers and Tenny—Poli's, Springfield, Mass., 18-23.
Watson and Morrisey Sisters—Grand, Syracuse, N. Y., 18-23, Proctor's, Newark, N. J., 25-30.
Watson's Farmyard—Proctor's, Albany, N. Y., 18-23.
Wayburn's Dancing Daisies—Orph., Los Angeles, 17-30.
Wayburn's Futurity Winner—Cook's, Rochester, N. Y., 18-23, Shea's, Buffalo, 25-30.
Wayburn's Rain Dears—Olympic, Chgo., 18-23, Columbia, St. Louis, 25-30.
Wayburn's Side Show—Keith's, Phila., 18-23.
Weavers, Aerial—Atlantic Garden, N. Y., 18-23.
Webb and Connelly—Keith's, Boston, 18-23.
Webb's Seals—Hippodrome, N. Y., 4-30.
Weidell and Corbey—Lyric, Cleveland, 18-23.
Welch, Ben—Chase's, Wash., 18-23.
Welch, Mealy and Montrose—H. and B., Bklyn., 18-23, Keith's, Phila., 25-30.
Wells, Lew—Columbia, St. Louis, 18-23.
Wesenberg, The—Shea's, Toronto, 18-23.
Westin—Haymarket, Chgo., 18-23.
West, John A.—Orph., Kansas City, 18-23.
West and Van Sicklen—Orph., Boston, 18-23.
West, Roland—Grand, Syracuse, N. Y., 18-23.
Whalen, Geo. E.—Keith's, Boston, 18-23.
Whelan and Searles—Bijou, Winnipeg, Man., 18-23.
Whitehead, Joe, and Grierson Sisters—Haymarket, Chgo., 18-23.
Whitely and Bell—Family, McKeesport, Pa., 18-23.
Whitford, Jack—Keith's, Phila., 18-23.
Whittle, W. H.—Novelty, Bklyn., 18-23.
Williams and Pullman—Grand, Defiance, O., 18-23.
Williams, C. W.—Maj., Ft. Worth, Tex., 17-23.
Willis Family—Trent, Trenton, N. J., 18-23.
Wilson Brothers—Valentine, Toledo, 18-23.
Wilson, Jessie—Olympic, Chgo., 18-23, Columbia, St. Louis, 25-30.
Wilson, Lizzie N.—Hathaway's, Lowell, Mass., 18-23.
Windon, Constance—Poli's, New Haven, Conn., 18-23.
Winstanley, Robert—Howard, Boston, 18-23.
Wise and Milton—Lafayette, Detroit, 18-23.
Wood Brothers—Buffalo, 18-23.
Wood, Milt—Orph., Boston, 18-23.
Wood, Stone and Cole—Pastor's, N. Y., 18-23.
Woods, Edward—A. and S., Boston, 18-23.
Wordette, Estelle—Chase's, Wash., 18-23, Pastor's, N. Y., 25-30.
Work and Over—Olympic, Chgo., 18-23, Columbia, St. Louis, 25-30.
WORLD, JOHN W., AND MINDELL KINGSTON—Moore's, Portland, Me., 18-23.
Wroe's Dancing Wonders—Keith's, Phila., 18-23.
Wylie's Dogs—Colonial, N. Y., 18-23.
Yeoman, George—Bennett's, Ottawa, Ont., 18-23, Bennett's, London, Ont., 25-30.
Yolo, Alto—Pastor's, N. Y., 18-23.
Young, Ollie, and Brother—Olympic, Chgo., 25-30.
Yuill, Marie—Hopkins', Louisville, 18-23, Temple, Ft. Wayne, Ind., 25-30.
ZAZELLE-VERNON CO.—K. and P., Jersey City, N. J., 18-23, Keith's, Prov., 25-30.
Zink, Adolph—Pastor's, N. Y., 18-23.
Zingari Troupe—Armory, Binghamton, N. Y., 18-23, Savoy, Hamilton, Ont., 25-30.
Zinka and King—Orph., Allentown, Pa., 18-23.
Zobedie, Fred—Maj., Dallas, Tex., 18-23.
Zouboulakis—Crystal, Rock Island, Ill., 18-23.

LETTER LIST.

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WOMEN.

Allen, Rosalind, Signi Arneen, Ella Adsit, May Anderson, Clara Austin, Florence Ashbrook.

Booth, Lizzie, Mrs. Thos. D. Bates, Mrs. Hobart Bosworth, Harriett B. Burt, Lila Blow, Edythe Bryan, May Belfort, Mrs. Dion Boucicault, May L. Bell, Minnie Bowres, Marie Blair, Dora Booth, Eleanor Blanchard, Maud Bromley, Laura Bailey, Mrs. Chas. Barrington, Laura Bigger, Mrs. M. S. Boyesen.

Crane, Irene, Lillian Cameron, Madge Cunningham, Ella Cottle, Emma Callicott, M. L. Carey, Camille Calhoun, Marie Collins, Gertrude M. Clark, Jean Caldwell, Minnie Carter, Mabelle Carle.

Dalton, Ada, Phillis Dare, Elise De Laire, Verna Draper, Mrs. A. E. Davidson, Isabel Dixon, M. P. Dow, Mrs. E. T. Doherty, Vinnie Danvers, Ida Desmond, Ethel C. Dorey, Adella De Grath.

Evans, Pearl, Ethelle Earle, Pauline Eckhart, Minnie Ellison, Lulu J. Espey, Helen C. Edwards, Bonnie Edwards, Dora English.

Fitzgerald, Mattie, Nellie Farris, Alice M. French, Willa Feour, Inez Forman, Beth Franklyn, Ruth D. Francis.

Geyer, Agnes, Franklyn Gale, Dolly Gray, Flora Gilbert, Winifred Gray, Troja Griswold, Daisy Greene.

Hilton, Christine B., Dorris Hardy, Mrs. S. A. Hams, Mrs. Henry Horton, Nellie Heywood, Amanda Hendrix, Carroll Hamilton, Mrs. Alf. Harrington, Alice Treat Hunt, Grace Hopkins, Mamora Henry, Louise Hilliard, Hazel Harrington, Mrs. Jas. H. Harrington, Adelyn E. Hall, Pauline Hickney, Marie Horgan, Alice Hageman, Bessie Hale, Evelyn Hammond, Anne Harrison.

Jewell, Helen, Nora Johnson, Mrs. Jno. W. Jess, Alice Johnson.

Kendall, Lottie, Mrs. S. Keeton, Mrs. Geo. S. Knight.

Lee, Maida, Lillian Lehman, Phoebe Loubet, Hope Latham, Mrs. Frank Lavarnie, Phyllis Lillard, Blanche Leighton, Marie Luttrelle, Ada M. Lyding, Estelle Loomis, Marie Lorenze, Mrs. M. V. T. Labadie, Dorothy La Mar, Mersedes Leigh, Rea Lockwood.

May, Olga, Mae Merriman, Florence Modena, Mrs. Sidney R. Mason, Nina Morni, Jeannette Montclair, Nellie Daly Moran, Nevada Maynard, Miriam Martell, Adelaide Marshall, Clarice Manning, Helen De Vere Murro, Ottilie Moore, Minnie Merto, Geraldine Malone, Jean Mortimore, Mrs. Robt. G. Morris, Margaret C. Murray, Pearl Morris, Hortense Masurette, Berty McCoy, Margaret McKeon, Florence Mack, Grace McMaster, Angela McCaull, Mrs. Steve McNeil.

Nellsen, Hortense.

O'Neil, Lillian, Isabel O'Madigan.

Pickerill, Faye, Mrs. Quincy Peckham.

Runkel, Corinne, Dorothy Rosmore, Mrs. Chas. N. Richards, Lucy Rollins, Mrs. T. J. Richards, Lolita Robertson, Helen King Russell, Adelaide C. Russell.

Stuart, Elanor, Ethel Seymour, Frances Shannon, Irene Spencer, Margaret Superita, May Sherwood, Saskia Siddons, Mrs. Harry Semon, Frances Starr, Martha Shields, Latty Scott, Beatrice D. Stein, Eileen Sheridan, Sylvia Saunders, Sadie Stringham, Lois Seville, Marion Strickland.

Thurgate, Alice, Margerie Thompson, Leona Thurber, Gertie Tullette, Kathrine Titus, Emma Tansey, Geraldine Thorsley, May Tully, Mrs. E. K. Townsend.

Vale, Louise.

Wilton, Clarice, Frieda Wiegold, Maud White, Lucille A. Walker, Beulah Watson, Alice Washburn, Mabel L. Ward, Jeanne E. Ward.

MEN.

Anderson, R. W., Sherman Alston, Jno. Alexander, Jas. W. Ashley, J. R. Amory, Wm. R. Austin.

Brents, Herb't, Geo. Bryant, Arthur Bertheitel, Everett Butterfield, H. D. Blakemore, C. Abbott Barialy, W. J. Benedict, W. E. Betts, Casper J. Betancour, Jno. Blair, Hal Brown, Sam F. Barclay, W. E. Booth, Sam Burton, Fritz E. Boone, Laurence Barbour, M. G. Brown, J. Lawrence Byrne, J. M. Baldwin, Chas. H. Bowers, Clarence Burke, A. A. Briggs, Geo. Blumenthal.

Carlton, Thos., Paddy Curran, Nevin Clark, Vaugh Comfort, Harry Crapo, Alf. Clark, Rich'd Chapman, P. A. Charleson, Guy Coombs, D. F. Crossman, Wm. Carleton, Benj. F. Clinton, W. P. Cullen, Geo. D. Collins, W. C. Cunningham, Colin Campbell, Jack Cantor, Arthur Clayton, Chas. Cook, Roy Crandall, Conroy and Mack.

Drake, Thos., Jack Davis, J. E. Driscoll, H. C. Desher, Big Bill Devere, Jno. Donahue, Owen G. Davis, St. Geo. Dunlen, Charlie Daniels, Geo. Dillon, H. Belcher, Wm. Douglass, Ferry Davis, T. J. Daley, H. L. Drews, Rich'd Darney, Jos. De Grasse, Edw. De Moyer, Ralph Dunbar, J. Hammond Dalley, Wm Dale.

Ely, Edgar A., Edward Earle, W. C. Elmendorf, Chas. Edmunds, Gordon Eldrid, Geo. Elmore, D. B. Edsall, Ely and Jane Comedy.

Fairchild, Roy, Nat J. Fields, Edward Finley, F. Theo. Fairbanks, Wm. C. Fields, J. J. Fitzsimmons, Alb. Ferguson, Leon Friedman, F. F. Flanigan, Alb. Forbes, Fred Freeman, Franklin and Heyatt.

Guyer, Chester D., Frank C. Griffith, S. W. Geis, Thad Gray, Rich'd Gordon, Jno. McT. Gillies.

Healey, Jeremiah, Chas. H. Harte, Edwin Holt, L. A. Hanvey, Arthur Heartleigh, Phil Harris, Gabriel Hassan, Hugh Harper, Thos. G. Heath, Percy Heath, Marcus Hoefs, Robt. Howard, Jas. A. Hester, Edward J. Hayes, Will Hartwell, L. H. Henderson, Willard Holcomb, Jos. P. Harris, Burt D. Harris, Walter G. Horton, J. K. Hutchinson, Col. Fred Hinton.

Irle, Wm., Jay Irving.

Johnson, Julius, Harry K. Jones, True S. James, Jno. Jacobs, Jess Jewell.

King, Lorn, F. Mostyn Kelly, Walter Kerins, Arthur H. Kheras, Bert W. Kinca

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—Fred Walton heads the bill at the Majestic this week in Clasie's Dream. The bill includes Mabel McKinley, George Ade's Marse Covington, Eva Tanguay, "The" Quartette, Mlle. Dizris, Piccolo Midgets, Mr. and Mrs. John Powers, Musical Kleist, Charles Howison, Barry and Wolford, Elliott, Beisit and Elliott, Alice Chatlin, and Mueller and Mueller.——Olympic: The Rain Dears, the Baggesens, Walter C. Kelly, Ed F. Reynard, Work and Ower, Wilson's monkey, Cole and Clemens, Harry Harvey, Brown Brothers, Ames and "Feathers," Mabel Keene, Mr. and Mrs. Ben Hann, and Reeve Sisters.——Haymarket: Anna Eva Fay, Mr. and Mrs. Gardner Crane and co., Florenz Troupe, Royal Hawaiian Serenaders, Howard's ponies, Carroll and Baker, Mr. and Mrs. Alison, the Great Westin, the Dalton, Whitehead and Grierson Sisters, 3 Stebbins, Arcaris Trio, Edna Harding and Robert Purcell and co.——Lyric (Kensington): The Hoffmans, Yale Duo, Arthur Rigby, Gilmore and La Tour, and Edna Shepherd.——Folly: Fay Foster co.——Trocadero: New Majestic co.——Euson's: Gay Masqueraders.——Items: Work and Ower were again a hit at the Majestic last week, and Walter C. Kelly back to his original character sketch, was as big a hit as ever.—Esmeralda got several recalls, the elaborate Rain Dears act went well, and the Baggesens' comedy of broken dishes was a great success.—Ed F. Reynard was as popular as ever, and Carroll and Baker's act went well.—David Beehler, formerly press agent of the Chicago Opera House, has been placed in charge of the new department of house hands in the booking office of the Western Vaudeville Association. He has booked Brooks for eighteen weeks in parks, including Minneapolis, Milwaukee, Detroit, Kansas City, and St. Louis. OTIS COLBURN.

BOSTON, MASS.—Julius Steger heads the bill at Keith's this week in The Fifth Commandment. Others are: The Sunny South, American Comedy Four, Moulier Sisters, Ford and Bowr, Walter Hawley and Natalie Olcott, Max Million, Dick Lynch, Margaret Webb and J. Waldo Donnelly, Les Jundts, Ward Brothers, Earl and Curtis, De Vole Trio, and George E. Whalen.——Charles Mack in Come Back to Erin tops the list at the Orpheum. The Electric Crickets, Four Melvins, George W. Day, West and Van Siden, Milt Wood, Caron and Farnum, and Adams and Mack are also here.——For the house bill at the Howard Athenaeum the cards are Joe Flynn, Tedesco-Keating Trio, Cramer and Beverly, Sabine and Dale, Carter and Bluford, Diamond and Smith, Camille and Fona, and Robert Winstanley. The Innocent Maids offer burlesque and olio.——The World Beaters are at the Lyceum.——The Merry Maidens at the Columbia include Patti Carney, Ward and Raynor, and Burke and Burke.——In the house list at the Palace are: Ned Nelson, Bolden and Quinn, the Hydes, Barlow, Weeks and Reed, Zarell Brothers, and Howard and Colby, while The Morning Glories also present travesties.——Austin and Stone's presents Leonard and Lester, Sue Blanchard, and Ed and Josie Evans and Edward Woods. The Minstrel Maids remain.

JAY BENTON.

PHILADELPHIA, PA.—Keith's New Theatre 18-23 offers Ned Wayburn's Side Show, Thorne and Carleton, John Bowker, Mabelle Adams, Marco Twins, Mary Norman, Walter G. Wroe's Dancing Wonders, Jack Whitford, Chefalo and Capretta, Belle Earl, Mlle. Mabel and her animals, and the Four Bards to the usual large and well deserved patronage.——Bijou: The Alcazar Beauties, with James F. Leonard, and others. Star Show Girls 25.——Casino: The New York Stars, with Maryland Tyson, featured. High Rollers 25.——Trocadero: Yankee Doodle Girls in a breezy offering.——Lyceum: Bobie's Knickerbockers, with George Dixon, as an extra card. Rose Sydell co. 25.——Bon Ton: Lashay Klo, juggler; Marie Sutcliffe, Lester and Murray, Nadeve Vincent, Valentine and Brandt, Hicks Brothers, Frayne, Foster and Goodman, and Katie Barton and Verne Primrose make up the bill.——Arch Street Museum: Harry Moulton, Mlle. Delmette, John Thompson, Herman, the magician, and Sidney Hinman's Marine Carnival.

S. FERNBERGER.

ALBANY, N. Y.—Proctor's (Howard Graham, res. mgr.): Packed houses prevailed 11-16, with a good bill, including Carleton Macy-Maude Hall co., Ott Brothers, the Bulleys, Trovello, Mabelle Adams, Okabe Family, and Kriesel's animals.——Empire (Thomas R. Henry, res. mgr.): Robie's Knickerbockers, headed by Clyde Darrow and Peschoff Russian dancers, made a hit with packed houses 7-9. Gay Morning Glories 11-13 scored a big success. Sydell's London Belles 14-16. Trocaderos 18-20.——Gaiety (Mrs. Agnes Barry, prop.): Broadway Gaiety Girls 7-9 had crowded houses. Brigadiers 11-13 played to large returns and pleased. Sam Devere co. 14-16.—Item: Mr. and Mrs. William Sullivan, of this city, professionally known as Sullivan and Pasquelena, are spending a few days in town, having returned from a tour of Australia. Mr. Sullivan is a member of the local Elks. GEORGE W. HERRICK.

PROVIDENCE, R. I.—Keith's (Charles Lovenberg, mgr.): Owing to the absence of Trixie Friganza on account of illness, Pat Rooney and Marion Bent were secured 11-16, and a fine bill was completed by Fred Lennox and co., the Aribos, Shean and Warren, Rose and Kelly, Arthur Whitelaw, St. John and Le Feore, Ward Brothers, Bruce and Dalgneau, Three Rickman Brothers, Daly and De Vere, and Harry Johnson.——Westminster (Harry Parkin, mgr.): A good bill 11-16 by the World Beaters. Dainty Duchess 18-23.——Imperial (Leon H. Curtain, mgr.): The Merry Maidens pleased good houses 11-16. Kentucky Belles 18-23.——Item: Lottie Wagner, a member of the Dreamland co., which played at the Imperial last week, was taken ill while in this city and was removed to the Rhode Island Hospital.

HOWARD C. RIPLEY.

INDIANAPOLIS, IND.—Grand (Shafer Ziegler, mgr.): Valerie Bergere and co. in A Bowery Camille headed a good bill 11-16 that included Fanny Rice, Three Leightons, Pearl and Violet Allen co., Vasco, Gilfihan and Murray, Lew Hawkins, and Alexandra and Bertie.——Empire (Harry Drury, mgr.): Fay Foster co. 11-13. Jolly Grass Widows 14-16. Twentieth Century Maids 18-20.——Gayety: Transatlantic Burlesquers 11-13.——Item: Ed F. Daley, formerly press representative of the Grand, is again acting in that capacity, taking the place of Louis Weslyn Jones, who leaves for Florida 16 on account of ill health. On his retirement the attaches of the house presented Mr. Jones with a handsome umbrella.

PEARL KIRKWOOD.

PITTSBURGH, PA.—Grand (Harry Davis, mgr.): Week 18-23: F. M. Holland and co., Ellie Fay, McMahon's Minstrel Maids, Jackson Family, McMahon and Chappelle, Louise Ratlin's monkeys, Deltrino and Delmora, Carson and Willard, Helena Fredericks, Alevia and Schall Sisters, Latour, Harry Breen, and Alvin Brothers. Business last week was capacity at almost every performance.——Bijou Dream (L. H. Mosher, mgr.): Harry Landers, Bert Parker, Myers and Rose, Myer and Munsen, Steiner and Thomas, William Elleck, Clara Everett, and Helen May Butler's Orchestra. Last week's business was large, as usual. ALBERT S. L. HEWES.

SAN FRANCISCO, CAL.—Orpheum (John Morrissey, mgr.): A good bill pleased capacity houses 7-9. Lee Harrison was retained, as were Claire Renny's cats, Dorothy Kenton, and the Three Witchells. Ned Wayburn's Dancing Daisies and Louise Mink were the headliners of the newcomers. Others were Byron and Langdon, Quigg, Mackey and Nickerson, and the Flood Brothers.——Chutes: Edsell and Hughes, the Manegans, John T. Derwin, Carroll and Hodges, and the Gaiety Girls in A Pawnbroker's Troubles. The San Carlos Opera co. is booked for this house 21. HARRY E. DE LABAUX.

ST. LOUIS, MO.—Columbia bill week 18-23: Papinta, the Pinneys, Roberts, Hayes and Roberts, Wood Kelley and co., playing Sister Mary from Tipperary; Flo Adler, the Bader-Lavelle Trio, Lew Wells, and Dixon and Fields.——At the Gayety is Harry Bryant's Extravaganza co. Bryant himself is leading comedian.——The New Century Girls occupy the Standard stage this week. The french ball is the curtain-raiser, followed by a fair olio. Manager Reichenbach's benefit evening of 18 is sure to be successful, as the house is sold out.

CHARLES E. HUGHES.

CLEVELAND, O.—Keith's Prospect has the following bill 18-23: Joseph Hart's Pantomime co., A. O. Duncan, Exposition Four, Mosher, Houghton and Mosher, Nettie Carroll, Hennings, Lewis and Hennings, and Kenny and Hollis.——Trans-Atlantic Burlesquers are at the Empire.——Rialto Rounders are the attraction at the Star.——Items: Vaughan Glaser and co. will be at Keith's 25-30.——Either the Euclid Avenue Opera House or the Lyceum Theatre will have vaudeville this Summer to compete with Keith's.

WILLIAM CRASTON.

KANSAS CITY, MO.—The Orpheum had a good bill 10-16, playing to big business. The Four Harveys were enthusiastically applauded. Edgar Atchison Ely also scored heavily. Other turns by Van Alstyne and Henry, Jimmy Lucas, Marzelo and Millay, Hedrix and Prescott, and the Trombadours were well received.——The New Century Girls were the Century attraction and drew good audiences nightly. Colonial Belles 17-23.——Harry Bryant's Burlesquers at the Majestic pleased fair audiences.

D. KEEDY CAMPBELL.

DETROIT, MICH.—Temple: Eva Tanguay, Edwards Davis and co., "The" Quartette, Camille Trio, Avery and Hart, Norton and Nicholson, Onlaw Trio, Dorsch and Russell, and Al. Carleton 11-16. Fine bill to S. R. O.——Lafayette (Dr. M. Campbell, mgr.): Parisian Grand Opera co., Dorothy Barlow, Mr. and Mrs. Jack, Orbasanny's cockatoos, Philbrooke and Reynolds, Carroll Johnson, Delton Brothers, and Earl and Bartlett. One of the best yet; good business. THOMAS CARNEGIE.

CINCINNATI, O.—The Columbia had a remarkably strong bill 10-17, including Volta, James J. Morton, Mathews and Ashley, Yuill and Boyd in A Little Co-Ed, the Royal Musical Five, Countess Olga Rossi and Monsieur Paulo, and Les Kinors-Moullins, who do a remarkable acrobatic act; the Four Fords, and Bessie Wynn.——The Golden Crook co. had one of the most entertaining bills of the season at the Standard.——The Rialto Rounders played to good business at People's, and proved one of the best cos. seen there in a long time. H. A. SUTTON.

TOLEDO, O.—At the Valentine Houdini is in his third and last week 11-16, and is still baffling the crowds who bring him seemingly impossible things to escape from. Others on the bill were Smith and Campbell, A. O. Duncan, Lorimer Johnstone and co., Arlington Four, Musical Thorn, and Arthur and Mildred Boylan and co. Business good.——At the Empire Clark's Runaway Girls put on one of the best and cleanest bills of the season. C. M. EDSON.

JERSEY CITY, N. J.—Keith and Proctor's (Frank Burns, mgr.): Business is very good and the programme 11-16 comprises Gallagher and Barrett, Eva Clayton and co, Gertie Reynolds and her girls, Carlisle's ponies, Nichols Sisters, George H. Ward and Fortune and Davis.——Ben Ten (Thomas W. Dinkins, mgr.): The High School Girls 11-16 to fine business. Co. good. Tiger Lillies 18-23, with John L. Sullivan. WALTER C. SMITH.

BUFFALO, N. Y.—Shea's, week 11: Katie Barry, Harry Tate's Fishing, Wilfred Clarke and co., Max Wesseley, Linton and Lawrence, Italian Trio, Guinlan and Mack, and Orth and Fern.—Harry Lewis and the Imperial Burlesquers were the attraction at the Lafayette. Business excellent.——Frankie Bailey and her Ginger Girls more than made good at the Garden week 11 in conjunction with the Boston Bellbo. Business capacity. P. T. O'CONNOR.

TORONTO, ONT.—Shea's (M. Shea, mgr.): Creasy and Dayne in The Village Lawyer headed a good bill, which also included the American Comedy Four, McMahon and Chappelle, Piccolo Midgets, Willa Holt Wakefield, Rafayette's dogs, and McMahon's Minstrel Maids.——Star (F. W. Stair, mgr.): The American Burlesquers and the Swing Girls presented a bill fully up to the standard. J. ALEX. McNEIL.

BALTIMORE, MD.—Maryland 18-23 offers the Dublin-Redcay Troupe, Bertie Fowler, Julian Rose, Three Roses, Emerson and Baldwin, and Julie Redmond.——The Star Show Girls proved attractive at the Monumental. Champagne Girls 25.——The New Night Owls are entertaining at the Gayety, and will be followed by Robie's Knickerbockers.

HAROLD RUTLEDGE.

DENVER, COL.—Orpheum, week 11: "Little Hip," Dan Burke and co., Hallen and Fuller, Maddox and Melvin, Happy Jack Gardner, Lavinia De Witt, A. K. Caldera.——Novelty: Kelly and Colbert, McKenzie and Moore, Kaufman Sisters, Charles and Josephine Sommers, Clarabelle Davies, and Dennis Brothers. MARY ALKIRE BELL.

HARTFORD, CONN.—Poli's (S. Z. Poli, prop.; Louis Kilby, mgr.): Crowded houses week of 11 greeted Sydney Deane and co., Tom Edwards, Middleton, Spellmeyer and co., Bo Peep and her educated sheep, Reidy and Currier, McCrea and Poole, and Charles F. Semon in his inimitable musical act. A. DUMONT.

OMAHA, NEB.—At the Creighton Orpheum 10-16 we have Morrow and Schellberg, May Edouin and Fred Edwards, A. L. Guille, John C. Rice and Sally Cohen, Cartmell and Harris, Edwin Stevens and co., and St. Onge Brothers. Business is splendid and the bill is quite popular. J. R. RINGWALT.

WASHINGTON, D. C.—The bill at Chase's 18-23 includes Julia Sanderson, Estelle Wordette and co., Gallagher and Barrett, Musical Johnstons, Lee Tung Foo, Ben Welch, and Selbini and Grovini.——The New Lyceum presents The Champagne Girls. Gaiety Girls 25. JOHN T. WARDE.

LITTLE ROCK, ARK.—Majestic (S. S. Harris, mgr.): Mlle. Aline, James and Bonnie Parley, Claudine Riley, Avery and Pearl, Dixon Brothers, and Francesca Redding and co. 4-9 pleased large houses. Next week Ellsworth and Burt, Mr. and Mrs. Robyns, Russell and Held, Larry Shannon, Fred Zobedie, Lockhart Sisters.——Lyric (J. R. Furlong, mgr.): Malcommis, Fannie Donavan, Cole and Coleman, etc., pleased fair business. Next week Two Coltons, Dan Rice, Kraft and Rice, and John Pittsburgh.——Item: Lowell Mason, manager of the Majestic, has resigned and has been succeeded by S. S. Harris, former treasurer of the house.

SCRANTON, PA.—Family (H. R. Smith, mgr.): Bauer's Military Band, assisted by John Thomas and Big Carlos Cusumano, 10. Excellent; pleased capacity. Boys Wanted, with Violet Hillson, Fannie Avery, Tyler and James, Grace Childers, Charles M. McDonald, and Dean and Dean, 11-16. Bill and business good. Violet Hilson and her boys and Grace Childers deserve special mention.——Star (George Nelson Teets, mgr.): The Broadway Girls 11-16. Co. excellent to good business. Lois Biggar and Mario and Aldo made hits. John Webber deserves mention. Sam Devere co. 18-23.

PEORIA, ILL.—Main Street (Frank R. Weston, res. mgr.): Harry and Margaret Daly-Vokes, Henderson and Ross, Mueller and Mueller, Herbert and Willing, and Robert De Monte Trio 11-16. One of season's best bills; solid houses. The two Vokes repeatedly encored.——Weast (C. F. Bartson, mgr.): Tannehill and Radcliffe, Bartell and Garfield, Bray and Watson, Bessie Taylor Smith and Brown. Good bill and business.——Item: Manager Weston, of Main Street, is now a full fledged Elk.

MADISON, WIS.—Flom's (Fred Flom, mgr.): Marvelous McClure, Selby, Victorine and Selby, Walker and Duvell, and Dalton and Robson 11-16. Good bill, drawing well.——Majestic (Biedenstaedt Brothers, mgrs.): Blum, Bomm and Brrr, Royers and Evans, Eliot, De Laire and Eliot, John Dunn, Welhelma Francis and co., and Theodore Ulmark. Good bill; very large business continues.——Item: Dolly Le Gray on 10 closed a successful season of six weeks at the Majestic as a singer of illustrated songs. She goes to Green Bay, Wis., for eight weeks.

PATERSON, N. J.—Empire (A. M. Bruggeman, mgr.): Drew fair houses 11-16. Elinore Sisters and Franco Piper made hits.——Jacobs' (Maurice Jacobs, mgr.): Presented the Tiger Lillies to good business, with John L. Sullivan as the feature. Nightingales 18.——Item: The deal in which Klaw and Erlanger are reported to have secured control of the Opera House for vaudeville is unverified. The location is a good one for this class of entertainment, as well as for the legitimate which it is offering at present.

FALL RIVER, MASS.—Sheedy's (M. R. Sheedy, mgr.: C. E. Cook, res. mgr.): The bill 11-16 was headed by W. H. Murphy and Blanche Nichols in From Zaza to Uncle Tom. Beautiful Naiada, Lee Tung Foo, Young American Quintette, Edward Clark and his Six Winning Widows, and Kremka Brothers made up the rest of a strong bill to good attendance.——Unique: George Delmas, Conkey, Marion and Dean, Manhattan Newsboys' Quartette, and Irene Little.——Dewey: The Thoroughbreds are doing big business, and wrestling bouts still continue to be popular.

QUEBEC, CAN.—Auditorium (Clark Brown, mgr.): Nan Engleton and co., Bertholdy's birds, Swift and Buckley, Norton and Russell, James Dunn, Dan J. Harrington, and Les La Roses scored 4-10. Another good bill 11-16 included Edgar Allen and co., Great Fulgora, Artie Hall, Four Mascots, Delaney Sisters, Nesson, Hunter and Nesson, and Will Ward.

BRIDGEPORT, CONN.—Poli's (S. Z. Poli, prop.; E. B. Mitchell, res. mgr.): Louis M. Gruet, Madame Gertrude, and Chauncey Herbert, billed as The Phays, are giving an alleged expose of the Pays 11-16. Their co-entertainers are Rastino and Stevens, Fay and Clark, Fred Ray and co., Mullen and Corelli, and Nadji.

NEWARK, N. J.—Proctor's: The Malcottis, Burke and Dempsey, Dainty Four, John Birch, Le Brun Opera Trio, Will Archie, Joseph Basile, and Gracie Emmett and co. to excellent houses 11-16.——Waldmann's: The Rehman Show and Frank D. Bryan's Congress of American Girls pleased. Hyde's Blue Ribbon Girls 18-23.

ST. PAUL, MINN.—Orpheum: The Pedettes of Boston headed a pleasing bill 10-16 which also included Bernice, Elizabeth Murray, Alice Davenport and co., Dorothy Drew, Columbia Four, and Three Le Maze Brothers.——Star: The Avenue Girls, with Elsie Leslie, the Rietta, Le Roy and Lewanlon, and McDonald and McFarland, scored a big hit.

HOUSTON, TEX.—Majestic (F. F. Sturgis, mgr.): Mr. and Mrs. Joseph J. Dowling and co., Fernando-May Duo, Meehan's dogs, Charles Sharp, C. W. Williams, and Delmore and Darrel 4-9. Bill above the ordinary. Coming: C. Porter Norton, Burton and Brooks, Leo Cooper and co., Violet Dale, Lucy and Lucier, and Sugimoto Japanese 11-16.

READING, PA.—Orpheum (Frank D. Hill, mgr.): Meade's Pantomime co., Rex Fox, De Page Sisters, Johnston and Hartz, Matthews and Harris, Madame Emmy's Pets, and Banjo Quartette pleased large audiences 11-16.——Bijou (Cadegraff and Rownell, mgrs.): Casino Girls 7-9; Hyde's Blue Ribbon Girls 11-13. Both cos. pleased large houses.

DALLAS, TEX.—Majestic (B. S. Muckenfuss, mgr.): Mr. and Mrs. Perkins Fisher, Crimmins and Gore, Grace Cortland, Howell and Scott, Camille Personi, and Bennington Brothers 4-9. Francesca Redding and co., Dixon Brothers, Claudine Riley, Mlle. Alino, James and Bonnie Parley, and Avery and Pearl 11-16.

DUBUQUE, IA.—Bijou (Jake Rosenthal, mgr.): Gilroy, Haynes and Montgomery, Hines-Kimball Troupe, Billy Beard, Twin Sisters Kendall, and Zoubolakis 4-9 did good business. Claude and Fannie Usher, Power, Poulton and Churchill, Three Olivers, Crouch and Edwards, Bierstadt Brothers, and Patton and Bristol 11-16.

SAN JOSE, CAL.—Empire (E. M. Carlton, mgr.): Charles A. Mason, Mary Weaver McCauley, John Drew, William P. Crowell, and Genevieve Ardell pleased 11-17.——Items: Mary Weaver McCauley, San Jose's own comic opera star, will hereafter be assisted by Catherine McCall.—The Unique will be open in about a week.

BINGHAMTON, N. Y.—Armory (Weber and Rush, mgrs.): H. A. Bailey, res. mgr.): Golden and Hughes, Pino Bonsettis, Max Witt's Singing Colleens, James and Sadie Leonard and Richard Anderson, Blanche Sloan, Raymond and Caverly, and Joe, Myra and "Buster" Keaton 11-16.

LANCASTER, PA.—Family (Edward Mozart, mgr.): Very large audiences were highly pleased 11-16 with Keller and Paul's Moorish Romance, C. Nelson Camp's The New World, Rachael Acton and co. in The Broken Home, Patsy Doyle, and Memphis Kennedy.

OTTAWA, CAN.—Bennett's (Gus S. Greening, mgr.): Kingsley and Lewis, Jacobs' dogs, Master Leonard Stearns, Madge Fox, Swift and Buckley, Blockson and Burns, Little Garry Owen and co., Bissett and Miller, and Stuart de la Ronde to S. R. O. The house is growing in popularity.

YONKERS, N. Y.—Dorle (Henry Myers, mgr.): Louise Beaudet, Eight Vassar Girls, Kita Bansai Troupe and others 4-9. Leon Morris' ponies, Will H. Fox, Village Choir, La Belle Helene, Chadwick Trio, Martin Buckley and co., Clara Cubitt, and Callahan and St. George 11-16. Business good.

GALESBURG, ILL.—Gaiety (J. H. Holmes, mgr.): Pals, Jeanne Brooks, Harry De Maria, Morgan and McGarry, and Musical Forrests 11-16 opened to S. R. O.: good bill.——Bijou (Fred Paden, mgr.): The Midgleys, Boinee and Craig, the Savoys, and Vorge. Good bill and business.

BATTLE CREEK, MICH.—Bijou (W. S. Butterfield, mgr.): Dudley, Ormond and Dudley, Madalion Trio, Lola Milton, Schoenwark, De Monde and Dinsmore, and Maurey Barnet 4-10. The Musical Lovelands, Hawes Sisters, Raymond and Good, William Mack, and Chester Bornell 11-17. Good houses.

QUINCY, ILL.—Bijou (Patrick and McConnell, mgrs.): Yamagato Troupe, Varin and Burr, Tannehill and Radcliffe, Maude Le Page, and Ann Mae Liebig 4-9 drew big houses. Rentfrow and Jansen, Marie Laurens, the Yerxas, Appleby, and Leeds and Lamar 11-16.

LOS ANGELES, CAL.—The Orpheum 5-10 had Charles E. Evans and co., Four Rianos, Cameron and Flanagan, Allan Shaw, Shields and Rogers, Nellie Beaumont and co., Eleanor Falke, Eight Bedouin Arabs, and the Lasky-Rolfe Quintette.

SAGINAW, MICH.—Jeffers (C. S. Sargent, mgr.): Josephine Gassman and co., J. C. Nugent and co., Jessie Moran, Lindstrom and Anderson, Harry and May Howard, Larkins and Burns, and Charlie Grenyon 10-16. Opened to two good houses; very good bill.

MEMPHIS, TENN.—Grand (A. B. Morrison, mgr.): An excellent bill, including Jessie Couthoui and co., Bryant and Saville, Mr. and Mrs. John T. Powers, Leah Russell, Four Sisters Merkel, and Georgianna Clarke drew good houses week of 11-16.

MOBILE, ALA.—Lyric (Gaston Neubrik, mgr.): Rice and Elmer, Sallie Randall, Harrison King and co., Robert Eldridge, Al. Coleman, and Palfrey and Heffer made up an excellent bill 12-16. Business very good.

HOBOKEN, N. J.—Empire (A. M. Bruggemann, prop.): Excellent business week 11-17, with Robertt's animals, Gaston and Green, Venera, Quaker City Quartette, Bowers, Walters and Croker, Girard and Gardner, George W. Monroe, and Samois Troupe.

SHREVEPORT, LA.—Majestic (F. A. Salisbury, mgr.): Mr. and Mrs. Perkins Miller, Crimmins and Gore, Grace Courtland, Bennington Brothers, Howell and Scott, and Camille Personi 10-14. Fair attraction to good crowds.

SCHENECTADY, N. Y.—Mohawk Theatre (Weber and Rush, mgrs.): E. F. Hawley and co., Petching Brothers, Ray Cox, Krememan Brothers, Bernier and Stella, and Minnie Four 11-16 to good business.

NEW BRITAIN, CONN.—Keeney's Majestic (Fred C. Curtiss, res. mgr.): Jupiter Brothers, Lavine-Crimaron Trio, Keno, Welsh and Melrose, Leona Thurber, the Pelots, Kimball and Donovan, and Stanley, Lynn and Fay 11-16 to crowded houses.

MANCHESTER, N. H.—Keith's (Frank G. Mack, mgr.): Conn and Conrad, Mitchell and Cain, Luce and Luce, Emma Francis and her Arabs, Charlotte Parry and Co., John W. World and Mindell Kingston, and the Great Francellas. Bill good; poor business.

LAWRENCE, MASS.—Colonial (J. Fred Lees, mgr.): Motoring, Bellecliare Brothers, Kelly and O'Brien, Greene and Werner, William Tomkins, Vera De Bassini, and Bailey, Austin and co. 11-16. Fine bill and business.

ELKHART, IND.—Crystal (J. H. Ammons, mgr.: G. M. Laurie, res. mgr.): Mitchell and Browning, Two Gladiators, Pierce and Whiting, Will and May Reno, Sterling and Nelson, Gertie Gardner, and McCloud and Melville 11-16. Business and bill very good.

HANNIBAL, MO.—Star (J. B. Price, mgr.): The Rome, Mayo and Juliet Burlesque and Minstrel co. 3-9. Attraction and business good. Three Keltons, Hammond and Forester, Al. H. Burton, and Katheryn Martyn 11-16.

SYRACUSE, N. Y.—Grand (C. H. Plummer, mgr.): Captain George Auger and co., Meland Trio, Leroy and Woodford, Rose De Haven and co., Four Nelsons Comiques, Knight Brothers and Sawtelle, Eleanor Dorel, and Ladent 11-16. Business good.

ALLENTOWN, PA.—Orpheum (Wilmer and Vincent, mgrs.: Sam Meyers res. mgr.): Scott and Whalley, Du Bois and his baboon, Gus Williams, Six Musical Cuttys, Three Coates, Bertha Allison, and Casting Dunbars drew good business 11-16.

LOWELL, MASS.—Hathaway's (John I. Shannon, mgr.): "That" Quartette, Jane Courthope and co., Walter Daniels, Bandy and Wilson, Two Kings, Axtell and Heine, and Edwin Keogh and co. 11-16. Good bill.

NEW ORLEANS, LA.—St. Charles Orpheum (Thomas Winsten, mgr.): Joseph Adelman Trio, Harry and Kate Jackson, Perryman and Mack the Rosaires, Linden Beckwith, James H. Cullen, and Stafford and Stone scored 11-17.

WATERBURY, CONN.—Jacques (John H. Docking, mgr.): Herrmann the Great, Grace Hazard, Redford and Winchester, John Clinton and Irene Jermon, Lawson and Namon, Murray K. Hill, and Julia Redmond 11-16 are pleasing large audiences.

NEW HAVEN, CONN.—Poli's (F. J. Windisch, res. mgr.): Cliffe Bernac's mule is proving a delightful treat 11-16. Barrows-Lancaster co., Meredith Sisters, Three Meers, Jack Wilson Trio, Willie Weston, and Henry and Francis also scored.

DES MOINES, IA.—Empire (M. J. Karger, mgr.): Byers and Herman, Casey and Le Clair, Whelen and Searles, Will Hart, Nibbe and Bordeaux, Rossley and Rostelle, McBeyer and Johnson 11-16. Excellent business; great attractions.

SHEBOYGAN, WIS.—Unique (Arthur Lane, mgr.): Deverne and Van, the Zolas, Eddie Crawford, and Namba Family, 4-10. Hastings and Wilson, Milano and Alvin, Mexias and Mexias, Ogarita Arnold, and Lane's Travel Talks 11-17.

WILLIAMSPORT, PA.—Family (Fred M. Lamade, mgr.): C. A. Davis, the Tanakas, Tally-Ho Duo, Hibbard and Warren, Thomas R. Curtis and co., Tom Hefrow, and Bottomley Troupe. Large audiences 11-16.

VAUDEVILLE.

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SPRINGFIELD, O.—Orpheum (Gus Sun prop. and mgr.): Toki Murati, Homer and Potter, George R. Murphy, Leroy Benson and co., and Harris Beauregarde and co. presented a very pleasing bill 11-16 and drew capacity business.

MERIDEN, CONN.—Liberty (H. Cushman, mgr.): Sabine and Dale, Musical Simpsons, Ned Nelson, the Barringtons, and Reno and Smith 11-16 to good business.——Bijou (William Slack, mgr.): Shepard's moving pictures to good business.

ADRIAN, MICH.—Bijou: Best bill of the season 11-16 included Samson and Zaccho, Don and Mac-Gordon, Claude and Rauf, Ed. Moon, and Chauncey Page.

RICHMOND, IND.—Phillips' (Omar Murray, mgr.): C. L. Stone, Sisters Chatham, Goforth and Doyle, Frank McNish, Cal Lankert, and Frances Swarts and co. 11-16.

POUGHKEEPSIE, N. Y.—Family (Victor D. Levitt, gen. mgr.: E. R. Sweet, res. mgr.): Rice Family, Marie De Rosett, Ben Dawson, Two Groces, Anna Miller, and Carson Brothers to good business 11-16.

SALT LAKE CITY, U.—Orpheum: Hallen and Fuller, Lavinia De Witt, Kelly and Calvert, A. K. Caldera, Maddox and Melvin, and Riegler-Hill Trio 4-9.

AURORA, ILL.—Star (Frank Thielen, mgr.): Japanese Family and Laura Davis 4-10. Business large. The Good Ship "Nancy Lee," Gilroy, Haynes and Montgomery, great New York success, 11-17.

PORTLAND, ORE.—Pantage's: The Grandis, Harry Luelle, Leo White, Mysterious Sherlocks, Hunter's dogs and monkeys, Angela May, and Arthur Barrett 4-10.——Grand: Cain's dogs and others pleased.

PORTLAND, ME.—Theatre (James E. Moore, mgr.): Thorne and Carleton, Mayme Remington and picks, Dumonds, Mellen's birds, Lucia and Vinte, and Hawley and Olcott to capacity week 11-16.

SPOKANE, WASH.—The Washington: Lavine and Leonard, J. Bernard Dyllyn, Eddie Leslie, Jarvis and Tudor, Mlle. Carrie, and Alfred Bonner 11-16. Big business.

PITTSFIELD, MASS.—Empire (J. H. Tebbetts, mgr.): Pauline, the hypnotist, and vaudeville co. 11-16 packed the house the first three nights and house about sold out for the rest of the week.

SAN ANTONIO, TEX.—Majestic (T. W. Mullaly, mgr.): J. J. and Myra Dowling, Charles Sharp, Fernande-May Duo and others 10-16 pleased good business.

ST. JOHN, N. B.—Keith's, 11-16: The Zoyarras, Demonella Trio, Telmar Sisters, Russell and Russell, James Dunn, and Fulton and Larkin opened to a good house. Bill fair.

LYNN, MASS.—Auditorium (Harry Katzes, mgr.): Military Octette, Ching Ling Soo, Charles and Fanny Van, Lizzie Wilson, Donnelly Sisters, Great Eldora, and Gardner and Vincent 11-16 to capacity.

SPRINGFIELD, MASS.—Poli's week 11 had Jack Lorimer, John R. Ince and co., Bellong Brothers, Two Brooks, Lambert and co., Avon Comedy Four, Rennier and Gaudier, and Donat Bedini and dog.

DECATUR, ILL.—Bijou (A. Siefried, mgr.): Ollie Young and Brother, Esmathilde, the Three Uychins, Glenroy and Russell, and "Huntress" 11-16. Business good.

TERRE HAUTE, IND.—Lyric (Jack Hoeffler, mgr.): Noblette and Marshall, Musical Perrents, Thompson Sisters, and Charles and Marie Hecklow 4-11. Usual big houses.

LIMA, O.—The Orpheum (Will G. Williams, mgr.): Week 11-17 as follows: Moreland and Lee, H. C. Pope and Uno, A. E. Dunn, Ashidate Japanese Troupe, Helen Keller and Clifford and Jenks.

DOUGLAS, ARIZ.—Orpheum (L. D. McClure, mgr.): Opened 10 with Vine Martin, Umberto Ruchieri, Gerdellier's dogs, Mose Burton, Walter McCullough and the Musical Pays.

PAWTUCKET, R. I.—New Theatre (J. W. Capron, mgr.): The Cliffords, Tom Holmes, Reed and Driscoll, Great Burkheart, Haines and Flesmore, and John H. Cook 11-16 to fair business.

ANDERSON, IND.—Items: The Crystal is building a new theatre, which will seat 1,000 people.—The Bijou people are arranging to build a new house so as to have larger seating capacity.

NEW KENSINGTON, PA.—Star (J. George Becker, mgr.): Phil and Carrie Russell, Leonard and Rosedo and others to packed houses 11-16.

CONNERSVILLE, IND.—Family: J. J. Granger, Howard and Cameron, Amardis, Ruth Bartine, and Zanfetta and Mansfield pleased 11-16. Good business.

THE DALLES, ORE.—Orpheum: Hamilton Wayne, Vilanta, and the Le Moins 6-8.

CORRESPONDENCE

(Continued from page 7.)

New Minister 5; good co.; business poor. Irish Pawnbrokers 6 failed to appear.

TUPELO.—OPERA HOUSE (R. H. Mullen, mgr.): What Happened to Brown 5; poor co. and house. The Floods 11; good co.; full house.

COLUMBUS.—OPERA HOUSE (Patterson and Street, mgrs.): The Old Homestead 18.

MISSOURI.

JEFFERSON CITY.—THEATRE (D. C. Weatherby, mgr.): R. F. Patton in The Slow Poke 9 pleased two light houses. Chase-Lister co., week 11: good co. and big business. Plays: The Love of a Thief, The Signal Fire, In Days of Auld Lang Syne, The Demon's Power, Her Cowboy Visitor, The Counterfeiter's Daughter, Cloverdale, Black Hawk Mine, The James Boys co. 19. The Powers that Be 20. The Time, the Place and the Girl 23. Orpheum Stock 25. Paul Gilmore in At Yale 30.

JOPLIN.—CLUB (L. F. Ballard, mgr.): Amelia Bingham in The Lilac Room 5 pleased large audience. Tim Murphy in A Corner in Coffee 6 pleased packed house. Irma Opera co. 8; fair co. to good business. Georgia Minstrels 9; good topheavy house. Holty Toity 10; good co. to capacity. Money Stock co. 11-16. Isabel Irving 19. Parsifal 21.

HANNIBAL.—PARK (J. B. Price, mgr.): Tillie Olson 7 pleased fair audience. Sweet Clover 9; fair, to good house. Way Down East 15. The Sultan of Sulu 16. The Time, the Place and the Girl 19. Innes' Band 22.

MEXICO.—GRAND (A. R. Waterman, mgr.): Motion pictures 11; deserved better house. Elks' Minstrels (local) 12 pleased good house. Kansas University Mandolin Club 18. The Time, the Place and the Girl 20. Irma Opera co. April 5. The Clansman 11.

MOBERLY.—HALLORAN'S (P. Halloran, mgr.): Tilly Olson 7 pleased fair house. James Boys 18. Mrs. Temple's Telegram 19. The Time, the Place and the Girl 21. Irma Opera co. 23. Parsifal 27. Orpheum Stock co. 28-30.

FULTON.—PRATT'S (John R. Pratt, mgr.): W. B. Patton in The Slow Poke 8; good business. Lyman Howe's pictures 12; capacity both matinee and night. Thomas Greene (lecture) 20.

LOUISIANA.—PARKS' OPERA HOUSE (E. A. Parks, mgr.): Sweet Clover 7 to big business; pleased. Pauline Play 12, 13; third appearance. Mrs. Temple's Telegram 21.

POPLAR BLUFF.—FRATERNAL OPERA HOUSE (W. B. Hays, mgr.): Barlow and Wilson's Minstrels 5; poor, to big business. W. B. Patton in The Slow Poke 12.

CARTHAGE.—GRAND OPERA HOUSE (Archie Brigham, mgr.): Uncle Si Hawkins 4; mediocre, to small house.

LAMAR.—OPERA HOUSE (J. S. Moore, mgr.): Nashville Students (Sweeney's) 9; excellent, to capacity. Local 15. Lecturer 26. The Holy City 27.

MACON.—BLEES (H. Logan, mgr.): Tilly Olson 6; fair house and performance.

MONTANA.

BUTTE.—BROADWAY (James K. Heist, mgr.): Jolly American Tramp 2. Poor Relation 3, 4. Yon Yonson 6. Florence Gale in La Belle Russe 7, 8; each failed to draw any more than light business. Paul Gilmore in At Yale 9, 10; has small sale. Buster Brown 13, 14. Blanche Walsh 15, 16. U. T. C. 23. Black Patti 24, 25. Primrose Minstrels 27, 28. Forty-five Minutes from Broadway 30, 31.—GRAND (Dick P. Sutton, mgr.): Capacity business continues steadily at this house. The Sutton Stock co. in Our New Girl week 10. The Honor of a Cowboy 17-23.—ITEMS: W. S. Le Compt, who has been in vaudeville the past two years, is back with Manager Sutton as stage-manager.—P. L. Baerenstein has succeeded Lillian Nichols as orchestra leader at the Grand.—Jack McGlinn, formerly an actor, now a miner, staged an amateur production of The Millionaire, in Walkerville 25.

MISSOULA.—UNION OPERA HOUSE (C. A. Harpole, mgr.): Yon Yonson 4; fair, to good house. A Poor Relation 5; good, to fair house. Paul Gilmore in At Yale 6 delighted one of the largest houses of the season. Florence Gale in La Belle Russe 9 pleased a small audience. Witch of the Woods (auspices of Elks) 11, 12.

MILES CITY.—OPERA HOUSE (George H. Ulmer, mgr.): Florence Gale in La Belle Russe 4; good co. and business.—ITEM: Local Elks' Lodge will give minstrel show during annual meeting of Stock and Sheep Men's Associations April 16, proceeds to go to improvement of Library grounds.

HELENA.—THEATRE (George A. Miner, mgr.): Florence Gale in La Belle Russe 6; big business; pleased. Paul Gilmore in At Yale 7; good business; pleased. Yon Yonson 8; good house.

ANACONDA.—THEATRE MARGARET (Clinton and McManamy, mgrs.): Yon Yonson 6; fair house. Paul Gilmore in At Yale 8; good business; pleased.

NEBRASKA.

NORFOLK.—AUDITORIUM (E. P. Huse, mgr.): The Woodward Stock co. completed their week's engagement, and owing to cancellation of dates filled 11 with Retribution and will be seen 13 in The Fair Rebel; business excellent; a number of capacity nights. Plays 6-9: Granstark, The Marriage of Bessie, Hazel Kirke, and Little Lord Fauntleroy; Manager Sprague of the co. was made an Elk during his sojourn here. The Oriole Concert co. 7 (library benefit) pleased fair business. The Beggar Prince Opera co. 12 in Fra Diavolo; excellent, to good house. Holty Toity 20. The Holy City 23.

LINCOLN.—OLIVER (Zehrung and Crawford, mgrs.): Raymond Hitchcock 9 pleased filled house. John Griffith 9; two good audiences; pleased. Isabel Irving 12. The Girl of the Street 13. The Flints 14-16. Paul Gilmore 18. Holty Toity 19. Isle of Spice 22, 23.

KEARNEY.—OPERA HOUSE (J. F. Sapp, mgr.): Foxy Mr. Bowser 6; good business. John Griffith in Richard III 12; large and fashionable audience; pleased.

FREMONT.—LARSON (Breed and Phelps, mgrs.): Parry, O'Dell and Dee 7-9; vaudeville; 10-20-30 cents; only fair business; strong counter attraction. Isabel Irving 13. John Griffith 16.

NEW HAMPSHIRE.

CONCORD.—AUDITORIUM (F. W. Hartford, lessee and mgr.): Neil Burgess in The County Fair 11 to good house. As Told in the Hills 14. Isle of Spice 15. Shepard's pictures 16. Daniel Ryan co. 18-23.—ITEMS: Walter W. Hoyt, an old-time minstrel and one of the first Uncle Tom actors, died here 10, aged 63 years.—Howard E. Griswold, of this city, joins Barnum and Bailey's Circus as programmer April 1.

MANCHESTER.—PARK (John Stiles, mgr.): East Lynne 7 pleased good house. Neil Burgess in The County Fair 8, 9; excellent co. and business. As Told in the Hills 11-13; good co. and satisfactory business. Le Brandt and Heise New York Players 18-23. Plays: In Louisiana, matinee, and A Devil in Skirts, night.

NASHUA.—THEATRE (A. H. Davis, mgr.): Neil Burgess in The County Fair 7 drew well and pleased. James Kennedy opened a week's engagement 11 to large receipts. Isle of Spice 18.

PORTSMOUTH.—MUSIC HALL (F. W. Hartford, mgr.): As Ye Sow 7; good business; pleased. Shepard's pictures 12. The County Fair 14. Isle of Spice 16. Coming Thro' the Rye 21.

CLAREMONT.—OPERA HOUSE (H. T. Eaton, mgr.): Isle of Spice 11; largest house of the season; pleased. Stetson's U. T. C. co. 13; good business and co.

NEW JERSEY.

TRENTON.—TAYLOR OPERA HOUSE (Montgomery Moses, mgr.): The return engagement of A Message from Mars 11 attracted a fair house to a very satisfactory performance. William Faversham 18. Forty-five Minutes from Broadway 19. Otis Skinner 22. Wonderland 23.—STATE STREET (Frank B. Shalter, mgr.): Joseph Santley, with an adequate co., attracted well 7 in Billy the Kid. David Higgins and a good supporting co. appeared 8, 9 in His Last Dollar; delighting good audiences. A Man's Broken Promise 11-13 did a light business with a co. that is not very heavy. Joe Welsh 18-20. McFadden's Flats 21-23.

ALBERT C. D. WILSON.

HOBOKEN.—LYRIC (H. P. Soulier, prop.; Grant S. Rigas, bus.-mgr.): How Baxter Butted In was presented 7-9; pleasing large business; Sidney Toler as Billy Baxter was excellent. Queen of the White Slaves played to S. R. O. 10-13; cast competent; good specialties. A Man's Broken Promise 14-16.

THOMAS J. McALEER.

PATERSON.—LYCEUM (Harry Newman, mgr.): David Higgins in His Last Dollar 4-6; good houses; pleased. Young Buffalo in The King of the Wild West 7-9 thrilled good audiences. Old Issacs from the Bowery 11-13 drew well and pleased. A Little Outcast 14-16. Human Hearts 18-20.—OPERA HOUSE (John J. Goetchius, mgr.): Presented Francis Wilson 6 pleased a good audience in The Mountain Climber. Adritt in New York 7 failed to appear. John W. Vogel's Minstrels 8, 9, to good houses; performance pleased. May Hillman 11-13 in Flood Tide, On the Frontier, Miles, and Jesse James; fair attendance. A Message from Mars 14-16. Billy Kersands' Minstrels 18-20.

DOVER.—BAKER (William H. Baker, mgr.): Daniel Sully in The Matchmaker Feb. 25 pleased big house. A Woman of Five Sins a thrilling performance; good business. At Piney Ridge 2 pleased two good houses. Popular Lecture Course (debate on politics) 5 was postponed on account of sickness of Lecturer Grosvenor; Hon. Champ Clark lectured on Daniel Webster instead. John W. Vogel's Minstrels 6 pleased good house. Liberty moving pictures 9; very poor; fair business. Queen of the Kidnappers 11; very poor co. and performance. Old Issacs from the Bowery 14. Are You a Mason 16. The Mayor of Tokio 20. The Lion and the Mouse 22.

NEW BRUNSWICK.—OPERA HOUSE (Sam G. Miller, mgr.): May Hillman's Stock co. 4-9, except 5. Plays: Little Darlings, Flood Tide, Jesse James, On the Frontier, and Miles; fair business; co. poor. In the Bishop's Carriage 5 pleased a fair sized house; co. excellent. Bill Kersands' Minstrels 11; large house and provoked merriment. The Mayor of Tokio 14. Thomas Jefferson in Rip Van Winkle 15. Old Issacs from the Bowery 18. Martin's U. T. C. 19. At the Old Cross Roads 20. Human Hearts 21. Parted on Her Bridal Tour 23. Bachelor's Club 26. Alice-of-the-Fire 27.

ELIZABETH.—LYCEUM (Drake and El Rey, mgrs.): The Great Belgian Show 7-9; house and attraction satisfactory. The Knickerbocker Burlesquers 11-13; large returns; co. improved. Queen of the White Slaves 14-16. Queen of Kidnappers 18-20. Yankee Boy 21-23. The Bachelors' Club 25. Parted on Her Bridal Tour 26, 27. George Hall in The Gibson Girl 28-30. Joe Welch in The Shoemaker April 4-10. McFadden's Flats 11-13.—JACOBS: Mayor of Tokio 18. Vogel's Minstrels April 4 (ushers' benefit). In Old Kentucky 16.

BAYONNE.—THEATRE (E. A. Schiller, mgr.): Old Issacs from the Bowery 7-9; capacity; pleased. Are You a Mason 11; big house; excellent co. Two Orphans 14-16. Nellie the Beautiful Cloak Model 18-20. Joe Welch in The Shoemaker 21-23. A Man's Broken Promise 25-27. Parted on Her Bridal Tour 28-30.

CAMDEN.—THEATRE (M. W. Taylor, mgr.): Happy Hooligan 7-9; Joseph Sullivan scored in comedy; Violet Staley's sweet voice also scored; S. R. O. at all performances. Across the Pacific 11-13; played capacity. McFadden's Flats 14-16. The Avenger 18-20. Nellie, the Beautiful Cloak Model, 21-23.

BOONTON.—HARRIS LYCEUM (Harris Brothers, mgrs.): Vogel's Minstrels 7; large house; pleased. What Happened to Jones 14. At the Old Cross Roads 21.

REID BANK.—FRICK'S LYCEUM (Fred Frick, mgr.): A Message from Mars 12; fine performance to a big house. The Lion and the Mouse 20. The Sultan of Sulu 28.

WASHINGTON.—OPERA HOUSE (Robert Petty, mgr.): A Daughter of the People 15; excellent, to a good house.

NEW MEXICO.

SILVER CITY.—MORRILL HALL (W. G. Gleason, mgr.): Fort Bayard Dramatic Club and Orchestra in Buckskin 5.—ITEM: The local lodge, B. P. O. E., No. 413, are completing a new theatre, which they expect to open some time in April and which will be known as the Elks' Opera House. H. J. Burgess, secretary of the Elks' Building Association, is acting manager.

LAS VEGAS.—DUNCAN OPERA HOUSE (E. R. Blood, mgr.): Edward R. Salter co. in The Convict's Daughter 9; good, to poor business.

NEW YORK.

ELMIRA.—LYCEUM (M. Reis, lessee; Lee Norton, mgr.): Marshall P. Wilder lectured and joked about Japan 7 to fair and well pleased house. Quincy Adams Sawyer 8; large house. Peck's Bad Boy 9; two good houses. Himmelein's Imperials 11-16; excellent business. Plays: Out of the Fold, At the Risk of His Life, A Woman's Vengeance, Wormwood, The Lost Paradise, Camille, The Roof-Garden Tragedy, East Lynne, and The Scout's Revenge. Irene Myers 18-23.—ITEMS: Henry Kavanaugh, advertising agent of the Lyceum, has been appointed treasurer of Rorick's, the season of which will open in May.—Manager Henry Taylor will shortly close with Madame Butterfly and come to Elmira to superintend the improvements planned for Rorick's before the opening of the house.—Mrs. Henry P. Dixey, wife of the well-known singer, now blind and helpless in a sanitarium, who was once a conspicuous member of the Boston Ideal Opera co., has been appointed permanent coach of the Cornell University Masque and will have charge of the productions of that organization.—Joseph Shelton has been forced to retire from the Willis' Musical Comedy co. by reason of an affliction of the eyes.—George E. Brown has been appointed manager of Sans Souci Park, Wilkes-Barre, Pa.—Grace Brown has joined the Boston Comedy co.

J. MAXWELL BEERS.

ROCHESTER.—NATIONAL (Max Hurtig, mgr.): Al. Leach and his Three Rosebuds headed Girls Will Be Girls to snug business 11-13. On 14-16 Charlie Grapewin, assisted by Anna Chance and a strong co., appeared in The Awakening of Mr. Pipp before large audiences. Arizona 18-20. Young Buffalo 21-23.—BAKER (Mrs. T. J. Boyle, mgr.): The Romance of Coon Hollow, as interpreted by the stock co. week 11-16, pleased large audiences; Harriet Barton's portrayal of the character of Georgie was highly commendable, and Clifford Stork, J. Gordon Edwards, J. T. Doyle, John Sumner, Adelina Raffeto, and Elisabeth Ross rendered efficient support; McGrath and Page and S. C. Meudels entertained between acts. The Gambler's Daughter week 18-23.—LYCEUM (M. E. Wolff, mgr.): Edna Fassett assumed the leading role in Mlle. Modiste 14 and scored a hit; owing to illness, Pritzi Scheff was unable to appear; the attendance was large and enthusiastic.—ITEM: Donald Meek and Joseph Gillow joined the Baker Stock co. 16.

J. W. CARRUTHERS.

ALBANY.—HARMANUS BLEECKER HALL (H. R. Jacobs, mgr.): The Mayor of Tokio 8, 9, with John L. Kearney featured pleased large audiences; the work of the entire co. was commendable. Madame Modjeska 14. Lawrance D'Orsay in his new play, Lord Dancaster, 18. Big Hearted Jim 19, 20. Under Southern Skies 21, 22.—ITEM: The Garden Amusement Co. of New York was incorporated here 11, capitalized at $100,000. The object of the co. is to own, lease and manage theatres, opera houses etc., and to produce plays, operas, vaudeville and other forms of amusement. The directors named are Henry Reinhardt, S. H. Heine, and Herman Auerbach, of New York.

G. W. HERRICK.

SYRACUSE.—WIETING OPERA HOUSE (John L. Kerr, mgr.): Thomas Jefferson, capably supported, gave good performance of Rip Van Winkle 8 to fair house. The Bear's Head of Syracuse University presented The Rivals to large audience 11, 12. Pritzi Scheff 15.—BASTABLE (H. A. Hurtig, mgr.): Behind the Mask drew well 7-9. Charlie Grapewin, with Anna Chance and a good co., repeated former success in The Awakening of Mr. Pipp to large houses 11-13. Al. Leach and Three Rosebuds 14-16. Young Buffalo 18-20. Arizona 21-23.

E. A. BRIDGMAN.

SCHENECTADY.—VAN CURLER OPERA HOUSE (Charles H. Benedict, mgr.): The Mayor of Tokio 7; two S. R. O. houses delighted. Bertha, the Sewing Machine Girl, 8. The Fenberg Stock co. to good business 11-16. Under Southern Skies 18.

GEORGE C. MOON.

SARATOGA SPRINGS.—TOWN HALL (Shoplack Sisters, lessees; Carlyle R. Sherlock, mgr.): Clara Turner and her excellent co. opened week 11-16 with house filled to capacity and presented The Roof-Garden Tragedy to the large and greatly pleased audience. Her Great Secret 12. A Little Child Shall Lead Them and A Warning to Women 13; business good, considering that this is Miss Turner's first visit here as a star; specialties good. Eugene Blair in The Woman in the Case 15. The King of Tramps 18. The Man of Her Choice 20.—ITEM: In accordance with the custom of the management of the Town Hall Theatre this house will be dark 23-30—Holy Week.

NEWBURGH.—ACADEMY (Fred M. Taylor, mgr.): Clara Turner co. closed week 4-9 with Jack the Giant Killer, The Great Railroad Holdup, An Unwedded Wife, to good business. Murray and Mackey co. opened week 11-16 (except 13) with Her Fatal Marriage to crowded house. Other plays: One Night in June, Gates of Justice, New Cinderella, Younger Brothers, Alaska, Jack Stafford, Detective; A Kentucky Feud, and Great Diamond Bracelet Robbery; co. good. The Mayor of Tokio 13 to crowded house; good performance. Happy Hooligan in New York 19. Local concert 20. Murray and Mackey 21. U. T. C. 22. Kersands' Minstrels 23.

NEW ROCHELLE.—THEATRE (J. R. Oldfield, mgr.): The Girl from Laramie 8 pleased fair house. Francis Wilson 9 was most cordially received in this his home city; S. R. O. Avery-Strong co. in repertoire began a five days' engagement 11-16 (except 12) to fair business; pleased. Henrietta Crosman in All-of-a-Sudden Peggy 12 pleased a large audience. What Happened to Jones 18. Thomas Jefferson 20. Side Tracked 23. Lion and the Mouse 25. Peck's Bad Boy 26. U. T. C. 27. Hoolihan in New York 29.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE (M. Reis, lessee; Charles S. Smith, mgr.): Modjeska in Macbeth 7; excellent; broke season's record. The Gingerbread Man 8 drew well and pleased. Chester De Vonde opened 11 for a week in repertoire; The Bond of Honor was the opening bill, followed by The Scarlet Z and The Girl and the Sheriff; the co. is good, giving general satisfaction, and crowded houses rule.—ITEM: Raymond Hubbell and wife (Helen Lord) are making a brief visit here en route to Chicago.

PALMYRA.—OPERA HOUSE (H. L. Averill, mgr.): Dutchman's Honeymoon 9 pleased good business. Ragged Hero 13; good, to fair business. Fred Wyn in My Mother-in-Law 16. Sadie Calhoun in My Dixie Girl 23. Snug Harbor 25. Muldoon's Picnic April 8. Are You a Mason 11. Hadley's moving pictures 17.—ITEM: The Rochester, Syracuse and Eastern Trolley road connected Palmyra with the nearby towns has greatly increased business at the Opera House.

YONKERS.—MUSIC HALL (W. J. Bright, mgr.): Adam-Good co. 4-9. Plays: Great Handicap, A Texas Ranger, Cumberland, '61, and McKenna's Flirtation; pleased. Francis Wilson 8 delighted good house. Miss Crosman in All-of-a-Sudden Peggy captivated fair audience. What Happened to Jones 12 pleased. Queen of the Kidnappers 13, unable to appear, account illness of leading woman. May Hillman and co. in repertoire 14-16.

GLENS FALLS.—EMPIRE (J. A. Holden, mgr.): Wilton Lackaye in The Law and the Man 7; excellent business and performance. What Happened to Jones 8; two performances; good business. Vitagraph 11; business good. Peck's Bad Boy 12; two performances; business and co. fair. High School (local) 14. Madame Modjeska 15. Devil's Auction 16. Fenberg Stock co. 18-23. Pay Templeton 25. Clara Turner 28-30.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE: Irene Myers Repertoire co. 4-9 closed a very successful week with The Lighthouse by the Sea, A Masked Marriage, Granny's Cross Roads, Mayor of Tokio 12; excellent co.; played to S. R. O. The Volunteer Organist 15. What Happened to Jones 16. Hooligan in New York 18. Forty-five Minutes from Broadway 20. U. T. C. 22.

NIAGARA FALLS.—INTERNATIONAL (Harris Lumbertz, mgr.): Nellie Kennedy Stock co. 4-9 to poor business; the repertoire was fair. American Vitagraph co. 10 to good business. Volunteer Organist 11 pleased good audience. The Gingerbread Man 12 pleased big business. Under Southern Skies 13. Eugene Blair in The Woman in the Case 14. Lovers and Lunatics 18.

OSWEGO.—RICHARDSON (W. A. Wesley, mgr.): Thomas Jefferson in Rip Van Winkle 11 deserved better business. Bennett-Moulton co. 12-16 opened to capacity. Plays: A Daughter of the People, Port, the Circus Girl; A Cowboy's Romance, Shipwrecked, The Life Saver, Faust, The Working Girl, The Belle of Virginia, and The Lyndon Bank Mystery. Vaudeville features by Estell Plunkett and Frank Byron.

ONEONTA.—THEATRE (O. S. Hathaway, mgr.; Ralph P. Stoddard, bus.-mgr.): Snug Harbor 7 pleased fair house. Victor's Band 8 satisfied good house. Bertha, the Sewing Machine Girl, 9; two fair houses; co. closed here. Modjeska in Macbeth 13 pleased a crowded house. Devil's Auction 14. Earl Burgess Stock co. 18-23.

COHOES.—OPERA HOUSE (H. R. Jacobs, mgr.): The Mayor of Tokio 11 to large and well pleased audience. Joshua Simpkins 13 to fair business. The King of Tramps 14; topheavy business. The Man of Her Choice 15 pleased. The Governor's Son 16; large business. Big Hearted Jim 18. Under Southern Skies 23. Clara Turner co. 25-30.

GENEVA.—SMITH OPERA HOUSE (F. K. Hardison, mgr.): Madame Modjeska in Macbeth pleased good house 8. Ferdinand Grahame Stock co. 11-16; performance and business fair. Plays first part of week: The Factory Girl, East Lynne, and The Convict and the Lady. The Woman in the Case 19. The Tourists 23.

JAMESTOWN.—SAMUELS OPERA HOUSE (J. J. Waters, mgr.): Thorne and Orange Blossoms 6; fair co. and business. Under Southern Skies 7 pleased good business. The Warning Bell 11; fair co. and business. The Gingerbread Man 13 pleased S. R. O. The Woman in the Case 15. A Ragged Hero 16. Chester De Vonde Stock co. 18-23.

BINGHAMTON.—STONE OPERA HOUSE (J. P. E. Clark, mgr.): Quincy Adams Sawyer 7 pleased good audience. The Hottest Coon in Dixie 8; fair attendance. Joshua Simpkins 9; moderate business. Chauncey-Keiffer co. 11-16 (except 13) opened with good business. The Devil's Auction 13 did fairly well. May Hillman co. 18-23.

CORNING.—OPERA HOUSE (M. Reis, lessee; Ernest J. Lynch, bus.-mgr.): The Gingerbread Man 7; big house; pleased. Modjeska 9 delighted large audience. Peck's Bad Boy 11. The Ion Jackson Concert co. (Y. M. C. A. Course) 15. Mildred Holland 16. Charles Champlin co. 18-23.

UTICA.—MAJESTIC (Wilmer and Vincent, lessees; E. L. Koneke, mgr.): The Night Before Christmas 12. Quincy Adams Sawyer 13. The Volunteer Organist 14. Pritzi Scheff's Mlle. Modiste 16; good business.

AUBURN.—BURTIS OPERA HOUSE (E. S. Newton, mgr.): Hottest Coon in Dixie 13; small audience. Chauncey Keifer co. 18-23.—BURTIS AUDITORIUM (E. S. Newton, mgr.): Under Southern Skies 16; good house. The Woman in the Case 20.

LYONS.—MEMORIAL (Burt C. Ohmann, mgr.): The Volunteer Organist 13 pleased good house; Florence Malone, of this city, was well received. Dario (magician) 20.

LOCKPORT.—HODGE OPERA HOUSE (Harvey Dayer, mgr.): Shadows of the Past 7 deserved better house. Emma Bunting co. week of 11 opened to packed house with Anita, the Singing Girl.

SALAMANCA.—OPERA HOUSE (J. D. Melanbacher, mgr.): The Warning Bell 8; excellent co., to good business. Ragged Hero 18.

HERKIMER.—GRAND (Ben Schermer, mgr.): Hooligan in New York 12; fair, to packed house. Emma Bunting co. 18-23.

MEDINA.—BENT'S OPERA HOUSE (Cooper and Hood, mgrs.): A Ragged Hero 14. Father McKeon (lecture) 17.

WHITEHALL.—MUSIC HALL (H. C. Jillson, mgr.): Reuben Glue co. 14; good, to fair business.

NORTH CAROLINA.

SALISBURY.—MEROVET'S (L. J. Merovet, mgr.): If I Were King 1; excellent, to good house. Everybody Works But Father 5; fair house and attraction. The Clansman 6; S. R. O. Marriage of Kitty 11; good, to fair house. The Black Crook 15. Buster Brown 21. Adelaide Thurston in The Girl from Out Yonder 23. The Yankee Consul 27. Gorton's Minstrels 30.

WINSTON-SALEM.—AUDITORIUM (S. A. Schloss, mgr.: W. D. Huhn, res. mgr.): Everybody Works But Father 6; good business; fair co. Clansman 7; good co. and business. Peruchi-Gyzene co. week 11-16 opened to S. R. O.; pleased. Black Crook co. 20. Buster Brown 22. The Sweetest Girl in Dixie 23. The Man on the Box 30.

GREENSBORO.—ACADEMY (S. A. Schloss, mgr.: Charles T. Fuller, res. mgr.): The Clansman 6; excellent, to S. R. O. Everybody Works But Father 7; good, to fair business. Sembrich 16. Black Crook 19. Louis James in The Merry Wives of Windsor 20.

ASHEVILLE.—GRAND (S. A. Schloss, mgr.: George S. Reynolds, res. mgr.): The Marriage of Kitty 9; fair, to poor house. The Elusion of Beatrice 11; fair business; pleased. The Clansman 12; excellent, to S. R. O.

TARBORO.—OPERA HOUSE (J. A. Weddell, mgr.): Ethel Morten in Dorcas 7; fair house; pleased. Richardson Concert co. 27. Johnny Wise 28.

NORTH DAKOTA.

GRAND FORKS.—METROPOLITAN (C. P. Walker, mgr.): The Red Feather 4; good house; pleased. The Ham Tree 7; packed house; pleased. Buster Brown 27.—ITEM: The Orpheum, managed by E. E. Drake, opened for business 11. Moving pictures, illustrated songs, and other specialties make up the programme.

WAHPETON.—OPERA HOUSE (W. C. Probert, mgr.): The Saratoga Minstrels 5 (local) pleased good house. Damon's Colored Comedy co. 20. The Warning Bell 26.

JAMESTOWN.—OPERA HOUSE (Morris Beck, mgr.): Blanche Walsh in The Straight Road 9 delighted fine house. Yon Yonson 18.

BISMARCK.—ATHENAEUM (E. H. L. Vesperman, mgr.): Buster Brown 22. Black Patti's Troubadours 30.

MANDAN.—OPERA HOUSE (T. C. Kennelly, mgr.): Yon Yonson 16.

OHIO.

URBANA.—CLIFFORD (Edward Clifford, mgr.): The Starbuck Concert co. 9 gave a good programme to a good house; the whistling solos of Hazel Huber, the singing of Mary Stockwell, and the reading of Charlotte Starbuck were interesting features. Kathryn Osterman (return) 18 in The Girl Who Looks Like Me. The Lion and the Mouse April 4.—ITEMS: Manager Starbuck, of the Starbuck Bureau, and Manager Colt, of the Colt Bureau, were visitors here 9.—A photo of the late Sir Henry Irving and Ellen Terry, surrounded by the University students of Madison, Wis., was added to my collection this week through the courtesy of G. A. Alexander, Jr., of Fond du Lac, Wis.

WILLIAM H. McGOWN.

DAYTON.—VICTORIA (L. M. Boda, gen. mgr.; G. C. Miller, bus.-mgr.): Arthur Dunn in The Little Joker 7; fair; good house. Heir to the Hoorah 11; excellent; good house. Girl and the Bandit 13 pleased fair house. Maude Fealy in The Illusion of Beatrice 25. Robert E. Peary 26. Olga Nethersole in The Awakening 27. Viola Allen 28.—NATIONAL (Gill Burrows, mgr.): York State Folks 7-9; good as ever; good business. Phantom Detective 11-13 pleased fair houses. Me, Him and I 14-16. Cole and Johnson in Shoo-Fly Regiment 18-20. Olga Von Hatzfeldt in The Little Duchess 21-23.

LUCIEN A. SOWARD.

LIMA.—FAUROT (F. M. Haller, mgr.): Cole and Johnson 6; good co. and business. Me, Him and I 8; ordinary, to big business. Custer's Last Fight 9, afternoon and evening, to capacity. The Vanderbilt Cup 11; excellent performance to fair house. The Girl That Looks Like Me 19. Convict's Daughter 21. The Moonshiner's Daughter 25.—ITEM: The Faurot will change hands May 1. Frank Burt, of Toledo, O., the lessee, retires from the management. Mr. Burt is now having plans submitted for a new fire-proof theatre to be built in Lima the coming Summer and be ready for business commencing with the season of 1907-1908. Mr. Haller, the resident manager, is to continue in the employ of the Burt Interests in Lima. L. H. Cunningham, of Findlay, O., is to be the new manager of the Faurot. Mr. Cunningham is now connected with the Marvin, of Findlay, as manager, and has had control of this house some five years, leaving Lima (then manager of the Faurot) to accept the position. The Faurot is to be thoroughly overhauled and put in up to date condition.

YOUNGSTOWN.—PARK (Will Deshon, mgr.): Jane Corcoran in The Freedom of Suzanne 7 satisfied good business. Viola Allen in Cymbeline 12; magnificent production to large and appreciative audience. Josh Simpkins 13. The Vanderbilt Cup 14. The Heir to the Hoorah 15. The Little Homestead 16. The Warning Bell 18. The Night Before Christmas 19. The Sultan of Sulu 20. The Prince of Pilsen 21. Arthur Dunn 23.—GRAND (T. K. Albaugh, lessee; Joseph Schagrin, mgr.): Mildred Holland in A Paradise of Lies 7; satisfactory performance and attendance. Wizard of Oz 8, 9, gave great pleasure to capacity for three performances. Eugenie Blair in The Woman in the Case 11 was indisposed, so the production was unsatisfactory, money being returned to those who wished it. The Gingerbread Man 15. Under Southern Skies 16. The Girl from the Ranch 18-20.

EAST LIVERPOOL.—CERAMIC (Edward L. Moore, mgr.): The Belmonts in A Westherman from Mars 7, 8, pleased. Mary Marble and Little Chip in Wonderland 9; fair; big business. Murray and Mackey Stock co. week 11 opened to good business, presenting Kentucky Blue Grass, A Study in Scarlet, The Indian, Royal Revenge, Oliver Twist, A Break for Liberty, For Love and Honor, and the Younger Brothers. Senator La Follette 18. Too Proud to Beg 19. Jess Dandy in The Prince of Pilsen 20. Arthur Dunn in The Little Joker 22. William McCauley in The Little Homestead 23.—GAYETY (T. F. Manley, mgr.): Week 11 opened with good business with following bill: Cora Bach Turner and co. in Bluffing the Bluffer, John Walke, Great Phinney's Marionettes, Mabel Randolph, and Gayetyscope.

AKRON.—NEW COLONIAL (E. L. Moore, mgr.; Fred E. Johnson, bus.-mgr.): Wonderland 7 pleased a fair attendance. The Girl from the Ranch 12; fair, to medium attendance. The Vanderbilt Cup 13; a goodly attendance faced the severe storm to witness a very entertaining performance. Viola Allen in Cymbeline 14. Uncle Josh Perkins 15. The Heir to the Hoorah 16. The Sultan of Sulu 18. The Little Homestead 19. The Night Before Christmas 20. Arthur Dunn in The Little Joker 21. The Prince of Pilsen 22.—GAYETY (Achille Paillion, mgr.): Fred Irwin's Big Show 11-13 pleased good business. The Transatlantic Burlesquers 14-16. The Jersey Lillies 18-20.

FINDLAY.—MAJESTIC (National Amusement Co., lessees; Joseph Pearlstein, res. mgr.): The Flaming Arrow 2 pleased two good houses. The Show Girl 6 to fair business. Me, Him and I 7 delighted a good house. The Girl of the Sunny South 9; fair co. and business. The Mayor of Laughland 14. La Belle Russe 15. Dorothy Vernon of Haddon Hall 19. Uncle Josh Spruceby 23. The Squaw Man 28.—MARVIN (L. H. Cunningham, mgr.): The Girl of the Golden West, with Marie Hall, 6 pleased good audience.—ITEM: S. H. Cunningham, of the Marvin, but formerly of Lima, and once manager of the Faurot of that city, has released the Faurot for a period of five years beginning May 1, 1907.

SPRINGFIELD.—GRAND (Springfield Theatre Co., mgrs.): Thomas W. Ross in The Other Girl 7; fair business; pleased. Cracker Jacks 8, 9 (return), pleased good patronage.—FAIRBANKS (L. M. Boda, gen. mgr.; C. J. Miller, res. mgr.): Arthur Dunn in The Little Joker 9 pleased fair attendance. May Irwin in Mrs. Wilson-Andrews and Mrs. Peckham's Carouse 11; fair audience was delighted. The Heir to the Hoorah 12 pleased small house. The Girl and the Bandit 13. Kathryn Osterman in The Girl Who Looks Like Me 18. Viola Allen 25.

WARREN.—OPERA HOUSE (Dana Brothers and Leslie, mgrs.): The Woman in the Case 6; fair house; pleased. The local season is closing with the following attractions: The Gingerbread Man 19. The Four Huntings (return date) 26. The Squaw Man, April 3.—ITEM: The management has decided to give Summer vaudeville and opened the season 18 with talent from the Orpheum circuit. The attractions were Tom and Gertie Grimes, Lewis Griffith, Boyd and Lesley, and Mlle. Hoffman.

NEWARK.—AUDITORIUM (Charles E. Matthews, mgr.): American Repertoire co. 4-9; business good. Plays: Man o' War's Man, The Unwritten Law, The Voice of Nature, Satan's Imp, Dr. Jekyll and Mr. Hyde, and The Moonshiners. Wood and Ward in Two Merry Tramps 12; fair house. The Heir to the Hoorah 14.—ITEM: Charles E. Matthews retires from management of Auditorium April 1 and will be succeeded by E. T. Johnson for season of 1907-1908.

ELYRIA.—THEATRE (H. A. Dykeman, mgr.): Cutter Stock co. 4-9. Plays: The Moonshiners, Red Cross Nurse, Rogues' Gallery, Dora Thorne, Counterfeiters, Deserter, and Deadwood Dick; business and performances fair. The Vanderbilt Cup 13; large house; audience at least satisfied. Josh Perkins 14. The Gingerbread Man 20. The Squaw Man April 2. Human Hearts 4.

ULRICHSVILLE.—CITY OPERA HOUSE (Elvin and Van Ostran, mgrs.): The Price-Butler co. closed a week's engagement 9 to fair business; co. very good. Plays: The Fatal Wedding, The Way of the Wicked, A Runaway Tramp, A Life's Mistake, Monte Cristo, Jack and the Beanstalk, and The Bachelor's Twins. A Country Kid pleased a good house 12. Under Southern Skies 22.

PORTSMOUTH.—GRAND (C. F. Higley, res. mgr.): Buster Brown 6; fair, to medium house. The Squaw Man, with Henry Jewett in the title-role, 7; excellent, to large audience. The Mayor of Laughland 8; two performances to fair business. The Great Lafayette 14. York State Folks 15. The Belle of London Town 19.

ASHTABULA.—LYCEUM (E. M. Ving, mgr.): Lecture 1; packed house. A Millionaire's Revenge 5 pleased big business. Wizard of Oz 7; excellent, to capacity. Charles H. Yale's Devil's Auction 9; good performance and business. Lecture Course 12. The Warning Bell 14.

CAMBRIDGE.—COLONIAL (Charles E. Hammond, mgr.): Two Merry Tramps 9 pleased large house. The American Stock co. opened 11 in The Man o' War's Man to well filled house; co. satisfactory. Arthur Dunn 18. York State Folks 20. Too Proud to Beg 23. The Four Huntings 25.

WOOSTER.—

Johnson, mgrs.): The Show Girl 12; big house; pleased. College Girls 18 canceled.

FOSTORIA.—ANDES OPERA HOUSE (H. C. Campbell, mgr.): Mayor of Laughland 13 pleased large house. Dorothy Vernon of Haddon Hall 20.

WAPAKONETA.—BROWN (A. J. Brown, mgr.): The Girl of the Sunny South 11; good, to fair house. La Belle Russe 15.

POMEROY.—OPERA HOUSE (J. M. Kaufman, mgr.): Two Merry Tramps 7; fair house and attraction. O'Brien-Burns pictures 13.

CRESTLINE.—OPERA HOUSE (George H. Beck, mgr.): Adrian M. Newens 6 pleased capacity. Mason's U. T. C. 9 failed to appear or notify.

WILMINGTON.—OPERA HOUSE (Don De Voss, mgr.): The Great Lafayette 5 pleased capacity. The Show Girl 20. W. B. Patton April 5.

CIRCLEVILLE.—GRAND (H. C. Gordin, mgr.): The Great Lafayette 6; fair; pleased small audience.

OREGON.

SALEM.—GRAND (John F. Cordray, mgr.): Forty-five Minutes from Broadway 2; excellent, to good business. Murray and Mack 12 pleased fair house. Creston Clarke 13. C. B. Hanford 16.——KLINGER GRAND (J. A. Cooper, prop.): In Utah week 4; large business.

THE DALLES.—VOGT GRAND (A. E. Crosby, mgr.): The Fast Mail 4; fair business. The King of Tramps 16. The Tenderfoot 23.

PENDLETON.—FRAZIER'S (K. J. Taylor, mgr.): Primrose Minstrels 9; good house; pleased. The Umpire 13. Maro the Wizard 19.

PENNSYLVANIA.

ALTOONA.—MISHLER (I. C. Mishler, mgr.): Prince of Pilsen 9; good house. Annie Russell in A Midsummer Night's Dream 11; large business. The Clay Baker 12; liberal attendance. A Millionaire Tramp 13; fair house. Uncle Josh Spruceby 14; good receipts. Zaza 15; big house. The Vanderbilt Cup 16. Otis Skinner 19. The College Widow 20.——ELEVENTH AVENUE OPERA HOUSE (I. C. Mishler, mgr.): Kathryn Purnell co. 11-16 in repertoire drew fairly well.——ITEMS: Manager Cool and wife have returned from a trip to Canton, O.—Jules Mastbauer and Frank Neidlinger were here last week.—Messrs. Nixon and Isman, who were at the Altoona Hospital the last three weeks being treated for injuries received in the wreck on the Pennsylvania Road, left the institution 11 for Atlantic City, accompanied by Mrs. Isman and Mrs. Frank Neidlinger.—James Young, of the Annie Russell co., was tendered a banquet after the performance here 11 by the local lodge of Elks, of which lodge he is a member.

SCRANTON.—LYCEUM (Uly S. Hill, mgr.): In Old Kentucky 11; co. good; business excellent; Marie Quinn, Louise Reming, and Joseph Sullivan merit special mention. Thomas Jefferson in Rip Van Winkle 13; Mr. Jefferson was supported by an excellent co., and they gave a finished performance to two good houses. Elsie Janis in The Vanderbilt Cup 15, 16. Just Out of College 19. The Isle of Bong Bong 23.——ACADEMY (Uly S. Hill, mgr.): The Harder-Hall Stock co. 11-16. The Slave Girl 12; co. good, to excellent business; Hazel and Daisy Carlton and P. S. Witham deserve special mention; Sunetaro, the Japanese illusionist, was fine. Other plays: To Die at Dawn, Caught in the Web, New York After Dark, A Ruined Life, Why Girls Go Wrong, A Human Slave, A Slave Girl, and A Quaker Tragedy. The Chicago Stock co. 18-23.

WILKES-BARRE.—NESBITT (Harry Brown, mgr.): In the Bishop's Carriage 10; good house; pleased. In Old Kentucky 13; fair, to good business. Elsie Janis in The Vanderbilt Cup 14. Just Out of College 20. Isle of Bong Bong 21.—GRAND (Harry Brown, mgr.): Earl Burgess co. 11-16. Plays: Darkest Russia, Confessions of a Wife, Fast Life in New York, Fate of a Traitor, Secret Police, Queen of the White Slaves, A Daughter of the South, Gang of Crooks, and Lured from Home; fair co.; big business. Harder-Hall co. 18-23. Plays: To Die at Dawn, New York After Dark, Caught in the Web, The Slave Girl, A Ruined Life, A Quaker Tragedy, Why Girls Go Wrong, and A Human Slave.

ALLENTOWN.—LYRIC (Mishler and Worman, mgrs.): Bennett and Moulton co. closed week of 4 (except 6) to good business. Plays: A Cowboy's Romance, A Daughter of the People, Faust, Saved from Shame, The London Bank Robbery, The Life Savers, Hearts Enthroned, Belle of Virginia, and The Working Girl; very satisfactorily presented. In the Bishop's Carriage 6 drew large audience; excellent co.; pleased audience. Elsie Janis, supported by good co., in The Vanderbilt Cup 12 filled the house; the play was well staged and audience pleased. F. O. E. Minstrels (local) 13 drew two large audiences; excellent satisfaction, and by request will be repeated 15. Kathryn Purnell co. 18-23 (except 19). Rogers Brothers in Ireland 19.

CONNELLSVILLE.—COLONIAL (Robert W. Singer, mgr.): Busy Izzy 1; fine, to good business. The Great Raymond 4-6 pleased good houses. The Girl from the Ranch 7; good performance; poor business. Too Proud to Beg 8; business and performance fair. Blanch Hall in Zaza 9; excellent, to fair business. Arrival of Kitty (return) 11; good business; pleased. Hungarian Orchestra 12 (Y. M. C. A.); fine musical programme; good business. The Prince of Pilsen 13 delighted big house. Under Southern Skies 15. Wonderland 19. Thorns and Orange Blossoms 20. The Vanderbilt Cup 29.——ITEM: The local lodge, B. P. O. E., are preparing for their annual entertainment.

JOHNSTOWN.—CAMBRIA (H. W. Scherer, mgr.): The Woman in the Case 6; good, to fair business. Simple Simon Simple 7; fine, to big business. The Millionaire Tramp 8; fair attraction and business. Human Hearts 9; good performance and business. Prince of Pilsen 11; splendid attraction to fair business. Annie Russell in A Midsummer Night's Dream 12; splendid performance and S. R. O. William V. Mong in The Clay Baker 13. Zaza 14. The Vanderbilt Cup 15. His Majesty and the Maid (return) 16. Otis Skinner in The Duel 18. The College Widow (return) 19. Bob Fitzsimmons 20. Sultan of Sulu 22. Billy the Kid 23.

LANCASTER.—FULTON OPERA HOUSE (C. A. Yecker, mgr.): The Taylor Stock co. did fair business 4-9. Partello Stock co. 11-16, with good co. and specialties, pleased large audiences in the following plays: The Ranchman's Daughter, Cumberland '61, Lost in the Desert, My Gal Beta, At Pike's Peak, The Minister's Sweetheart, For a Woman's Sake, and Dora Thorne. Zaza 18. The Smart Set 19. Otis Skinner in The Duel 20. The College Widow 21.——ITEM: Woolworth Roof-Garden will open June 3, under the management of Charles M. Howell, with musical comedy instead of vaudeville. The stage will be enlarged and a lot of new scenery will be added.

PITTSTON.—BROAD STREET (M. F. Coons, mgr.): The Hottest Coon in Dixie 6 pleased fair business. Jess Dandy in The Prince of Pilsen 7; excellent performance, to S. R. O. American Vitagraph co. 8 pleased light business. In the Bishop's Carriage 21. The Isle of Bong Bong 22. The Choir Singer 23.——FAMILY (H. Frank D'Esta, mgr.): Marr and Evans, Deschant Twin Sisters, Blanchard Brothers in The Musical Music Store, Williams and Dermondy, Lester Bernard, L. Byron Enyon, Walter Boothman, Albert R. Landon, and Edison's kinetograph 11-16 pleased packed houses; very good bill.

POTTSVILLE.—ACADEMY (Charles Haussman, mgr.): Isabelle Leslie co. closed week 9 to medium business. Chicago Stock co. week 11 pleased good houses. Plays: A Soldier of the Empire, Lost River, The Parish Priest, The Missourians, The Royal Box, Sergeant James, Prince Otto, At Cozy Corners, The Little Minister, Quo Vadis, Carmen, and Little Goody Two Shoes. Partello Stock co. week 18.——FAMILY (H. Knoblauch, mgr.): Week 11: Olive and co., Princess Chinquilla, Edward Newell, Murphy and Palmer, Valine and Robinson, Joe Edmonds, Jim Brown, and kinetograph, pleased good business.

NORRISTOWN.—GRAND (M. Reis, lessee; C. M. Southwell, mgr.): Partello Stock co. closed a successful week 2. Plays last half of week: Shipwrecked, Dr. Jekyll and Mr. Hyde, and Dora Thorne, to large and well pleased audiences. A Message from Mars 4; fair business; good co. The Lion and the Mouse 6 delighted a large audience. The Gibson Girl 9; two performances; good business. The Smart Set 12; fair business. Human Hearts 13 pleased a fair sized audience. The Cow Puncher 14. The Isle of Bong Bong 15.

EASTON.—ABLE OPERA HOUSE (William K. Detweiler, mgr.): Jessie Busley in In the Bishop's Carriage 7 delighted very large audience; excellent cast. Human Hearts 8; large audience; pleased. Side Tracked 9 pleased usual crowd. Bennett and Moulton Stock co. 11, 12, presented The Life Savers, A Cowboy's Romance, Hearts Enthroned, and A Daughter of the People; business excellent; co. good; specialties above the ordinary. In Old Kentucky 13 pleased good business.

READING.—GRAND (Nathan Appell, mgr.): Champlin Superb Stock co. 11-16. Plays: Way Out West, A Wife's Deception, Under the Russian Flag, Sherlock Holmes, The Inside Track, In the Land of Cotton, His Pale Face Squaw, Crime of Du Bosq, and The Lamb and the Brute, pleased large houses.——ACADEMY OF MUSIC (John D. Mishler, mgr.): Liberty moving pictures 8, 9. The Gibson Girl 12. Elsie Janis in The Vanderbilt Cup 13.

GREENSBURG.—ST. CLAIR (Frank Good, mgr.): Mary Emerson in His Majesty and the Maid 7 pleased small audience; deserved better. The Arrival of Kitty 9; capable co., to good business. A Millionaire Tramp 11; poor, to light house. Jess Dandy in The Prince of Pilsen 12; splendid, to crowded house. Uncle Josh Spruceby 16. The Cow Puncher 20. Cyril Scott in The Prince Chap 22 (return). A Texas Ranger 23.

HONESDEN.—OPERA HOUSE (A. N. Shuster, mgr.): A Millionaire Tramp 5; fair house. The Girl from the Ranch 7 pleased fair house. Too Proud to Beg 11; ... and house good. Human Hearts 15. Innocent Maids 16. Four Huntings 19.——STAR (Mrs. McShaffery, mgr.): Josephine Woods, Tommy Hays, Barr and Evans, and animatoscope week 11; big business.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (L. J. Fisk, mgr.): Harder and Hall co. 4-9. Last half of week in The Slave Girl, A Ruined Life, Caught in the Web, and Why Girls Go Wrong; fair business; specialties good. Henry Horton in Snug Harbor 12 to small sized audiences; Louise Hardenburgh and Mr. Horton were well received. Hadley's pictures 14. The Choir Singer 16.

TARENTUM.—NIXON (Frank H. Walters, mgr.): The Girl from the Ranch 5 pleased fair house. The Little Homestead 11; good, to fair house. Simple Simon Simple 12. Thorns and Orange Blossoms 16. The Clay Baker 19. Girls Will Be Girls 20.——ITEMS: The local G. A. R. attended the Nixon 5 as the guests of Manager Frank H. Walters.—Zaza, booked for 13, canceled.

HAZLETON.—GRAND (George Albert Haley, mgr.): Kersands' Minstrels pleased two good houses 9. Svengali (hypnotist) 11-16 is drawing fair houses. Guy Stock co. 18-23.——FAMILY (Knoblauch and Hersker, props.: Harry Hersker, res. mgr.): Bill for week 11: Professor Zento De Velda and Zelda, Nick Conway, Mr. and Mrs. Deaves' Marionettes, and William Schalles; business big.

MAHANOY CITY.—KAIER'S GRAND (J. J. Quirk, mgr.): The Lion and the Mouse 10; excellent; two capacity houses; special trains and trolley service carried patrons from other towns. St. Canicus Minstrels 18. Isle of Bong Bong 19. Howe's moving pictures 23. Mary Emerson 27.——ITEM: Fire 6 gutted the beautiful home of Mrs. Margaret Kaier, proprietress of Kaier Grand.

BUTLER.—MAJESTIC (George N. Burckhalter, mgr.): Bob Fitzsimmons 8; fair, to good business. Mary Emerson in His Majesty and the Maid 9 pleased good house. Simple Simon Simple 11; good show and business. Mildred Holland 12 pleased large house. Thorns and Orange Blossoms 14. The Clay Baker 15. The Warning Bell 16. The Prince of Pilsen 18. The Cow Puncher 21.

NEW CASTLE.—OPERA HOUSE (Jacob F. Genkinger, mgr.): Robert Fitzsimmons in A Fight for Love 7 pleased fair house. The Light Eternal 8; excellent, to good house. Jane Corcoran in The Freedom of Suzanne 9; good performance. Earl Burgess co. 11-16; co. fair; attendance good. Little Homestead 18. Under Southern Skies 19. Moving pictures 20. The Cow Puncher 23.

ERIE.—MAJESTIC (J. L. Gilson, mgr.): Eugenie Blair in The Woman in the Case 13 pleased fair house. Girls Will Be Girls 18. Lovers and Lunatics 19. The Governor's Partner 21.——PARK OPERA HOUSE (J. L. Gilson, mgr.): Week 4 Emma Bunting in repertoire; played to large business. Cowboy Girl 11-13; good houses. Moonshiner's Daughter 18-20.

PUNXSUTAWNEY.—JEFFERSON (James McGinnis, mgr.): The Arrival of Kitty 7; good co. and business. The Clay Baker 9; fine, to poor house. Jane Corcoran in The Freedom of Suzanne 11; good, to fair business. Robert Fitzsimmons 16 in A Fight for Love. The Beauty Doctor 20. Millionaire Tramp 23. Uncle Josh Spruceby 30.

LEWISTOWN.—TEMPLE OPERA HOUSE (J. L. McKinney, mgr.): The Real Widow Brown 11; good, to S. R. O. The Freedom of Suzanne 28. The King of Tramps 30.——ITEM: The Grand Theatre, R. J. Foote, manager, opened 12 to a crowded house. Dunn and Barry, novelty musical entertainers, and Siddion Brothers in comedy sketches filled the programme.

CARBONDALE.—OPERA HOUSE (M. Reis, lessee; G. W. Lowder, mgr.): Are You a Mason 20.——FAMILY (F. L. Blair, res. mgr.): Rathburn, Barnes and Mann, Smith and Baker, the Two Fantas, Haridin Brothers, and Charles Harleton week 10-16; good business all week.

SUNBURY.—CHESTNUT STREET OPERA HOUSE (Fred Byrod, mgr.): The Isle of Bong Bong 1 pleased a well filled house. The Prince of Pilsen 8 to a large and fashionable audience; a well staged production. The Gibson Girl 18. Hadley's moving pictures 21. The Beauty Doctor (return date) 28.

EAST STROUDSBURG.—GRAND (F. F. Heller, mgr.): Joseph Hortis in Our Friend Fritz 2 pleased good business. Nankeville's Human Hearts 7; good business and performance. My Wife's Family 16. Are You a Mason 18. At the Old Cross Roads 22. The Gibson Girl 29.

BELLEFONTE.—GORMAN'S OPERA HOUSE (William Gorman, mgr.): Hi Henry's Minstrels 6 pleased the largest house in years. Uncle Josh Spruceby 12; fair, to good house. Hadley's moving pictures 18. Millionaire Tramp 19. State College Thespians in The Burglary 22.

BROWNSVILLE.—OPERA HOUSE (Elson Hommel, mgr.): A Millionaire Tramp 4; fair, to good house. The Little Homestead 12 pleased large house; excellent co. Too Proud to Beg 14. King of Tramps 18. Human Hearts 19. La Belle Russe 25. Burke-McCann Stock co. April 1-6.

FRANKLIN.—OPERA HOUSE (M. Reis, lessee; John Mills, mgr.): Bob Fitzsimmons in A Fight for Love 9 pleased good business. Thorns and Orange Blossoms 12; fine co.; pleased small attendance. Simple Simon Simple 13. The Gingerbread Man 14. Girls Will Be Girls 19. Lovers and Lunatics 20.

TYRONE.—ACADEMY (G. C. Boecking, mgr.): The Clay Baker 6 deserved a larger house. Hi Henry's Minstrels 7 delighted a packed house. The Choir Singer 9 pleased two houses. Uncle Joshua Spruceby 13. Wrongly Accused 19. The Clay Baker (return date) 20.

BRADFORD.—THEATRE (Jay North, mgr.): The Devil's Auction 12 amused fair house. The Woman in the Case 13 was appreciated by small audience. Bennett-Moulton co. 18-23.——ITEM: The Woman in the Case co. disbanded here 13 after performance.

ST. MARYS.—THEATRE: Texas Ranger 9; good; poor business. The Choir Singer 13; creditable, to small audience; bad weather; Miss White as the Choir Singer shared the honors with Hector Dion. Snug Harbor 15. His Majesty and the Maid 20. Hal Merritt co. April 4. A Ragged Hero 24.

KANE.—TEMPLE (H. W. Sweely, mgr.): Bennett-Moulton Stock co. to good business 7-13 in A Jealous Wife, College Chums, Devil's Lane, A Cowboy's Girl, A Daughter of the People, An Outcast of Society, and The Fatal Coin. A Thoroughbred Tramp 19. Snug Harbor 23. A Millionaire Tramp 30.

MILTON.—OPERA HOUSE (H. J. Blair, mgr.): Woman Against Woman 12; fair house; pleased. Orpheus Glee Club Minstrels (Williamsport Elks' Benefit Charity Fund) 14; big house; delighted. The Choir Singer 18. George Hall 20.

GREENVILLE.—LAND OPERA HOUSE (M. Henlim, mgr.): Jane Corcoran in The Freedom of Suzanne 8; large and well pleased audience. The Dixie Girl 13. Simple Simon Simple 15. A Thoroughbred Tramp 22.

RIDGWAY.—OPERA HOUSE (Hyde and Powell, mgrs.): Burke-McCann Stock co. 7-9 pleased fair houses. The Freedom of Suzanne 13; fine, to fair house. His Majesty and the Maid 21. The Lion and the Mouse April 1.

POTTSTOWN.—GRAND (C. M. Vanderslice, mgr.): Human Hearts 9; S. R. O. The Gibson Girl 11; good business. The Lion and the Mouse 14. Moving pictures 16. The Tourists 20. Gus Hill's Happy Hooligan 23.

SHARON.—GRAND (M. Reis, lessee; G. B. Swarts, res. mgr.): Mildred Holland in A Paradise of Lies 11 pleased a large audience. Eugenie Blair in The Woman in the Case 12; excellent. The Warning Bell 14. Simple Simon Simple 17.

MONONGAHELA.—FIRST NATIONAL OPERA HOUSE (M. B. Willoughby, mgr.): Guy Brothers' Minstrels 7 pleased good house. Little Egypt 11; good business disappointed. Too Proud to Beg 13. Human Hearts 18. King of Tramps 20. La Belle Russe 27.

WASHINGTON.—LYRIC (D. B. Forrest, mgr.): Zaza 7; good; deserved better house. Little Homestead 9 pleased fair business. Thorns and Orange Blossoms 19. The Four Huntings 20. Viola Gillette Opera co. 22.

CARLISLE.—OPERA HOUSE (W. H. Bretz, mgrs.): The Lion and the Mouse 12 delighted capacity; all star actors. Eighth Regiment Band, of Carlisle, 14. Musical, directed by Mrs. Thornton of Carlisle (local), 15.

MEADVILLE.—ACADEMY (E. H. Norris, mgr.): A Thoroughbred Tramp 9; fair, to poor business. Madame Scumoski Concert 13; auspices of Pennsylvania College of Music. Simple Simon Simple 14. Charley's Aunt 16.

NEW KENSINGTON.—OPERA HOUSE (J. George Becker, mgr.): Guy Brothers' Minstrels 11 pleased small house. The Little Homestead 13; excellent, to fair business. Thorns and Orange Blossoms 15.

CHAMBERSBURG.—ROSEDALE OPERA HOUSE (Frank Shinabrock, mgr.): The Real Widow Brown 8; fair co.; good business. The Great Raymond 21-23.

HARRISBURG.—LYCEUM (Joseph Frank, local mgr.): Elsie Janis in The Vanderbilt Cup 11 to S. R. O.; pleased. Joseph Santley 18, 19. Rogers Brothers 20. The Smart Set 21, 22. The Mayor of Tokio 23.

LEBANON.—ACADEMY (J. M. Neeley, lessee; George T. Spang, mgr.): The Lion and the Mouse 7 pleased large audience. The Smart Set 11 to capacity; pleased. Taylor Stock co. 18-25.

CORRY.—MESSENGER (C. T. Trimble, mgr.): Thorns and Orange Blossoms 9; fair house; pleased. A Thoroughbred Tramp 18. Eagles' Minstrels April 3, 4.

OIL CITY.—VERBECK (G. H. Verbeck, mgr.): Bob Fitzsimmons in A Fight for Love 11; good house. Bennett-Moulton co. 25-30. The Lion and the Mouse April 3. Colonial Stock co. 8-13.

SOMERSET.—OPERA HOUSE (W. D. Lambert, mgr.): The Clay Baker 7; good, to small house. Mary Emerson in His Majesty and the Maid 13. Under Southern Skies 14. Simple Simon Simple 19.

WEST CHESTER.—ASSEMBLY (Davis Beaumont, mgr.): The Gibson Girl 7; fair business. Human Hearts 11; large business. Johnny Wise 15. Partello Stock co. 18-23.

MT. CARMEL.—G. A. R. OPERA HOUSE (Joe Gould, mgr.): A Break for Liberty 13; good, to poor house. Y. M. C. A. 14. The Freedom of Suzanne 18. Howe's moving pictures 29.

WAYNESBURG.—OPERA HOUSE (J. W. Munnell, mgr.): The Little Homestead 8; good business. Too Proud to Beg 15. Thorns and Orange Blossoms 18.

WELLSBORO.—BACHE AUDITORIUM (Dartt and Dartt, mgrs.): The Beauty Doctor 14. Hi Henry's Minstrels 19.

CHARLEROI.—COYLE (Robert S. Coyle, mgr.): Too Proud to Beg 12 pleased good business. The Little Homestead 14. King of Tramps 19.

LEWISBURG.—OPERA HOUSE (H. Eyer Sypher, mgr.): Uncle Josh Spruceby 8; fair business. The Gibson Girl 16. The Beauty Doctor 29.

TITUSVILLE.—OPERA HOUSE (H. Gerson, mgr.): Thorns and Orange Blossoms 11 pleased small audience. The Woman in the Case 14.

RHODE ISLAND.

PAWTUCKET.—KEITH'S (Charles Lovenberg, mgr.): Week of 11 Albee Stock co. in Carmen to fair business. Week 18 Robert Emmett.——ITEMS: Leah Winslow's portrayal of Carmen was excellent.—John J. Farrell as Don Jose was very good.—Berton Churchill as Escamillo made a hit, and won merited applause.—Fred Strong made an excellent Rodriquez.—Messrs. Quirk, Fleming, Bisbee, Herbert, Steel, and Misses St. Clair, Briscoe, Macdonald, and Nolan completed the cast.—Vaudeville specialties: Lillian Le Roy and George Whalen scored.

NEWPORT.—OPERA HOUSE (Cahn and Cross, mgrs.): Maude Hillman co. 11-16 (except 14). Plays: The Great Secret Robbery, The Prince and the Sword, Marching Through Georgia, Dr. Jekyll and Mr. Hyde, Nan Patterson, and The Great Automobile Mystery; co. and specialties fair; business good. Coming Thro' the Rye 14 (return); again delighted capacity. Henrietta Crosman in All-of-a-Sudden Peggy 20. Devil's Auction 22. Shepard's moving pictures 28.

SOUTH CAROLINA.

COLUMBIA.—THEATRE (F. L. Brown, mgr.): Dockstader Minstrels 7 pleased two good houses. Illusions of Beatrice 8; fair co. and business. Marie Cahill in Marrying Mary 9 delighted large house. Black Crook 11; two fair houses; pleased. When Knighthood Was in Flower 13 pleased two full houses. Sign of the Cross 14. The Man on the Box 15. Louis James 16. Yankee Consul 18. The Clansman 19.

CHARLESTON.—ACADEMY (Charles R. Matthews, mgr.): Marie Cahill 7; S. R. O.; pleased. Dockstader's Minstrels 8 pleased a big house. Black Crook 9, and matinee, to light business. Sign of the Cross 11; good co.; small house. Anna Day in When Knighthood Was in Flower 12; favorably impressed a fair audience. Man on the Box 13. Louis James 14. Marriage of Kitty 15. Yankee Consul 16.

GREENVILLE.—GRAND (B. T. Whitmore, mgr.): Slumberland 7-9; excellent, to fine business. Faust 11. Black Crook 12. The Marriage of Kitty 13. If I Were King 14. The Clansman 16.

SOUTH DAKOTA.

YANKTON.—THEATRE (M. W. Jencks, mgr.): The Roscian Opera co. 7-9 to poor business; good co. Operas: Said Pasha, The Bohemian Girl, and Martha. Lawrence Evart in We Are King 13. Hotty Totty 21. John Griffith in Richard III 22. North Brothers' Comedians 25-30 canceled.

TENNESSEE.

CHATTANOOGA.—OPERA HOUSE (Paul R. Albert, mgr.): If I Were King 6 pleased average house. Adelaide Thurston in The Girl from Out Yonder 7 pleased large house. The Marriage of Kitty 8; good performance; small house. The Dandy Dixie Minstrels 11; satisfactory performance; average house. The Old Homestead 12 pleased. Maude Fealy 13. Crane and Jeffreys 14. James O'Neill 15. Max Figman 20. The Gingerbread Man 21.——BIJOU (Robert Wayne, mgr.): At Cripple Creek 4-9; good business; pleased. A Child of the Regiment opened week 11. The Girl and the Gambler 18-23.

MEMPHIS.—LYCEUM (Frank Gray, lessee and mgr.): James K. Hackett in The Walls of Jericho 5, 6; splendid business. Nat C. Goodwin 7, 8; excellent houses. James O'Neill 12. Tim Murphy 13, 14. John Drew 15, 16.——BIJOU (Benjamin M. Steinbach, mgr.): Lottie Williams week 11-16 pleased good houses. At Cripple Creek 18-23.

JACKSON.—MARLOWE (Werner and Tuchfeld, mgrs.): Donnelly and Hatfield's Minstrels 9; fair co. and house; excellent band and orchestra. Woodmen of the World 12 (local talent). Dixie Minstrels 15. Kiltieg' Band 16. Richards and Pringle's Minstrels 20. The Gingerbread Man 25.

BRISTOL.—HARMELING OPERA HOUSE (M. L. Fowler, mgr.): The Missouri Girl Feb. 27 pleased fair audience. The Marriage of Kitty 4; excellent, to poor business. Ochara's Comedians 11-16. Buster Brown 18.

PARIS.—CRETE OPERA HOUSE (Johnson and Neal, mgrs.): Echoes 6 pleased large audience. Si Plunkard 8; fair co. and business. Kilties' Scotch Band 13. Donnelly and Hatfield's Minstrels 18. Richards and Pringle's Minstrels 19.

KNOXVILLE.—STAUB'S (Fritz Staub, prop.): Adelaide Thurston 8; good business. The Marriage of Kitty 9; good business. The Old Homestead 11 pleased a packed house. Maude Fealy 12. James O'Neill 14. The Gingerbread Man 20.

UNION CITY.—REYNOLDS' OPERA HOUSE (J. C. Reynolds, mgr.): The Kilties' Band 12, matinee; excellent, to small house.

TEXAS.

WACO.—AUDITORIUM (Jake Garfinkle, mgr.): Constance Crawley 4, 5 in Romeo and Juliet, Taming of the Shrew and Camille to poor business; co. only fair. Rufus Rastus' Colored Minstrels 8 to small house; performance disappointing. As Told in the Hills 9 well received by fair house. The Free Lance 12. Amelia Bingham 13. Nat Goodwin 15.——THE MAJESTIC (G. H. Leudde, mgr.): Cyril Scott in The Prince Chap 4; strongly received; splendid, to big business.

HOUSTON.—THEATRE (M. C. Michael, mgr.): Professor Criston (scientific lectures) 4, 5; good returns and business. Joseph Cawthorne in Free Lance 6, 7; excellent, to S. R. O. The Mummy and the Humming Bird 11. Rufus Rastus' Minstrels 12, 13. Constance Crawley and co. 14, 15.——MAJESTIC: Special engagement. The Interstate Amusement Co. presented Cyril Scott in The Prince Chap 5; excellent co. and good returns.

GALVESTON.—GRAND (Dave A. Weis, mgr.): The Free Lance 5; large audience; pleased. Constance Crawley 7, 9 in Romeo and Juliet and Camille; mediocre performances; poor attendance. The Mummy and the Humming Bird 9; fair house; pleased good performance. Rufus Rastus' Minstrels opened a two days' engagement 10 to fair house; entertainment acceptable. Nat C. Goodwin 16.

DALLAS.—OPERA HOUSE (George Anzy, mgr.): As Told in the Hills 4 to small business. The Rufus Rastus' Minstrels 6 to a topheavy house. The Free Lance 8, 9 gave a very creditable show to good audiences. The Holy City 11. Nat C. Goodwin 12, 13. Amelia Bingham 14. The Mummy and the Humming Bird 16.

SAN ANTONIO.—GRAND (S. H. Weiss, mgr.): Mrs. Wiggs 3 delighted capacity. Amelia Bingham in The Lilac Room 10, 11; excellent, to capacity. The Mummy and the Humming Bird 12. Joseph Cawthorn in The Free Lance 13, 14. As Told in the Hills 17. Nat Goodwin 21. Florence Roberts 22. Peck's Bad Boy 24.

TEXARKANA.—GRAND (Ehrlich Brothers and Coleman, mgrs.): James O'Neill 6; good, to fair house. Parsifal 7; splendid, to big business. The Land of Now 9; poor house and attraction. Kellar (hypnotist) 11-16. Hoyt's Comedy co. 28-30.

DENISON.—OPERA HOUSE (J. H. Gardner, mgr.): Rufus Rastus' Minstrels 4; good business. Faust 6 to light business. The Holy City 8 pleased fair sized house. Amelia Bingham in The Lilac Room 16.

PALESTINE.—TEMPLE OPERA HOUSE (W. B. Swift, mgr.): Whitman's Comedians week 18.——ITEM: The new Opera House will not be started until every date has been filled. Many good attractions booked early in the season are to follow.

TAYLOR.—OPERA HOUSE (F. E. Carradine, lessee and mgr.): Albert Taylor Stock co. 4-6; co. and business good. As Told in the Hills 12. Casey's Troubles 15. Rufus Rastus Minstrels 16.

SHERMAN.—OPERA HOUSE (R. B. Madge, mgr.): Rufus Rastus Minstrels 5; topheavy house. The Holy City 7; good business; pleased.

M'KINNEY.—OPERA HOUSE (H. W. Worden, mgr.): The Holy City 6; excellent, to poor business; no other bookings for this season.

CLEBURNE.—BROWN'S OPERA HOUSE (G. V. Brown, mgr.): The Holy City 4 pleased good business.

GREENVILLE.—KING OPERA HOUSE (Walter Bean, mgr.): The Little Princess (local) 8.

VERMONT.

MONTPELIER.—BLANCHARD OPERA HOUSE (G. L. Blanchard, mgr.): What Happened to Jones 7 to fair house; pleased. Isle of Spice 9 to good house; co. excellent. Stetson's U. T. C. 12. Modjeska 18. Chimes of Normandy (local) April 11, 12.

ST. ALBANS.—WAUGH'S OPERA HOUSE (T. R. Waugh, mgr.): Klark-Urban co. 11-16; fair co. and business. Joshua Simpkins 18. King of Tramps 30. Howe's moving pictures April 1.

BRATTLEBORO.—AUDITORIUM (George R. Fox, mgr.): Mary Mannering 6 canceled on account of illness. Isle of Spice 14 to good business; pleased. Stetson's U. T. C. co. 15.

BARRE.—OPERA HOUSE (Fox and Eaton, mgrs.; John E. Hoban, res. mgr.): The Isle of Spice 8 drew well and pleased. Stetson's U. T. C. 11; large house. Modjeska 19. Josh Spruceby 23.

RUTLAND.—OPERA HOUSE (Boyle and Brehmer lessees): Dr. Jekyll and Mr. Hyde 6 to small house. Joshua Simpkins 14; light business. Reuben Blue 15. Modjeska 16. Clark-Urban Stock co. week 17.

VIRGINIA.

RICHMOND.—ACADEMY (Leo Wise, mgr.): Marie Cahill in Marrying Mary 14. Jefferson De Angelos 19.——BIJOU (Charles I. McKee, mgr.): Ten Thousand Dollars' Reward 11-16 to capacity. Selma Herman in Queen of the Convicts 18-23.

STAUNTON.—THEATRE (Barkman and Shultz, mgrs.): Everybody Works But Father 20. Max Figman in The Man on the Box 26. Yankee Consul April 2.

NEWPORT NEWS.—ACADEMY (G. B. A. Booker, mgr.): The College Widow 7; good, to fair business. Marie Cahill 18. The Sign of the Cross 21.

WASHINGTON.

EVERETT.—THEATRE (H. R. Willis, mgr.): Buster Brown 2-4; big business. The Umpire 5; large business; co. fair. Cowboy Girl 6; fair co. and house.——CENTRAL (Charles E. Royal, mgr.): At Castle Dunda 3-9.——ITEM: Our esteemed and liberal citizen, J. T. McChesney, engaged the Buster Brown co. for three performances and had 4,000 Everett school children as his guests. Our narrow-minded school directors ignored this generous act and would not permit teachers to issue theatre tickets to the children at school, but compelled same to call at ticket office.

WEST VIRGINIA.

WHEELING.—COURT (E. B. Fransheim, mgr.): May Irwin 6; first time here; S. R. O. The College Widow 8, 9; S. R. O. Viola Allen 11; Cymbeline is too heavy for the provinces; good business. Arthur Dunn in The Little Joker 12; very good business. Prince of Pilsen 15. Marriage of Kitty 20. Under Southern Skies 21.——GRAND (Charles A. Pelsler, mgr.): In New York Town 7-9; good business. Human Hearts 11-13; S. R. O. Phantom Detective 14-16. Custer's Last Fight, York State Folks 21-23.——BIJOU (Bierley and Shuck, mgrs.): Vaudeville to S. R. O.

HUNTINGTON.—THEATRE (C. C. Beeber, mgr.): The Squaw Man 5 delighted large and appreciative audience. Buster Brown 7 pleased good sized house. Mayor of Laughland 8 satisfied fair sized house. Arthur Dunn in The Little Joker 15. The Great Lafayette 13. The Missouri Girl 18. Elks' Big Minstrels (local) 21. Si Plunkard 23.

MANNINGTON.—OPERA HOUSE (J. M. Barnett, mgr.): The Little Homestead 4; fair co. and business. George Crampton Concert co. 9 pleased a fair sized audience. International Grand Opera co. 11 pleased a small house. The King of Tramps 15. Ward and Wood in Two Merry Tramps 18.

WISCONSIN.

RACINE.—THEATRE (The Central States Theatre Co., owners; John Wingfield, mgr.): The Sultan of Sulu 7; best of satisfaction, to large audience. The Village Parson 10 pleased two good houses. The Dalrymple Comedy co. opened a week's engagement 11, Tennessee's Pardner being the opening piece; co. good and gave the best of satisfaction; several pleasing vaudeville specialties are introduced. The Four Mortons 17. The Royal Chef 19. U. T. C. 21. Yorke and Adams 23.——BIJOU FAMILY (W. C. Tiede, mgr.): Business continues good and audiences well pleased; Duffy, Sawtelle and Duffy were the favorites 10-16.

KENOSHA.—RHODE OPERA HOUSE (Joe Rhode, mgr.): Harry Hermsen in The Royal Chef 10 to full house; pleased. Countess Olga Von Hatzfeldt in The Little Duchess 12 to good business; well received. Under Southern Skies 17.——BIJOU FAMILY (F. J. O'Brien, mgr.): Vaudeville daily to big business; S. R. O. every day. The Kirchhorns, Fox and Duball, Grace Anderson, and the Four Malverns 11-16.

OSHKOSH.—GRAND (J. E. Williams, mgr.): The Sultan of Sulu 5 to crowded house. Grace Hayward co. 6-9 played At Cozy Corners, The Little Minister, A Crazy Idea, and Two Orphans, to good houses. The Little Duchess 10; house crowded. Lyman H. Howe's moving pictures 11; good house. The Red Feather 14. Ezra Kendall 16. The Hickman-Bessey co. 17. McIntyre and Heath 19.

SHEBOYGAN.—OPERA HOUSE (W. H. Stoddard, mgr.): The Sultan of Sulu 6 to good business. The Dalrymple Comedy co. in The Runaway Tramp 7, Tom the Westerner 8, The White Slave 9, and Sidewalks of New York 10, at 10, 20 and 30 cents. The Little Duchess 11 to S. R. O. Ezra Kendall in Swell Elegant Jones 15. As Told in the Hills 17.

MERRILL.—BADGER OPERA HOUSE (C. H. Stange, mgr.): Howe's moving pict

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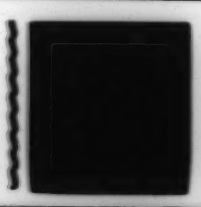

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